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EN IA OF INDIAN ART

REFERENCES, SYMBOLS AND EVOLUTION OF DEVANAGARI SCRIPT

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Encyclopedia of Indian Art, References, Symbols,
Evolution of Devanagari Script

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K C ARYAN

REKHA PRAKASHAN
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TO MY FATHER

Preface

Since the first publication of this book, I received a number of letters from friends, connoisseurs and admirers of this book who were anxious to know what had inspired me to bring it out. In a way, "Rekha" owes its inception to a stream of thoughts that took shape in the crucible of my mind for many years. The main source of inspiration, however, came from a single dominant emotion, a feeling of deep and abiding love for Indian culture.

This love and respect for our culture is intimately linked with the same sentiments for our motherland and religion, and I feel Hinduism has always been the dynamic force of social absorption and cultural integration.

India continued to retain the traditional spirit and form of its art and culture till the 19th century. It was only with the advent of British rule that our art and culture received an imprint of the West. To a great extent, the impact of Europe brought in an entirely new set of conditions which upset the social basis of our decorative art and traditional symbols, simply because we were receptive to European art and ways of life.

The reasons for India's propensity towards western mannerism are not far to seek. The spread of English education, the popularity of new modes of life and speedy industrialisation of our civilisation tended to make our people materialistic with a fancy for everything modern.

The British brought in new ideas, costumes, techniques and canons of art and introduced us to commercial art. The enthusiasts of such art blindly imitated the foreign designs and patterns, illustrations, trade symbols and letter designs though they were not in conformity with our traditional or cultural symbols. Many Indian firms adopted the British symbols such as the Crown, the Cross, the Unicorn, lion, Greek gods and goddesses as trade symbols.

This tendency posed a problem. Do we not have symbols of our own which can be offered in a book-form for commercial designs and decorative work? We have a large repertoire of designs such as the trident of Shiva, the sword of Kali, the sun, the moon, the group of planets, the variety of Tilak marks, etc. Besides, there is a profound vitality suggestive of primeval power in our religious images of Balarama, Krishna, Subhadra of Jagannath Puri and in the Shivalinga, the most simplified form of the image of the god.

It is this rich heritage of decoration and design work coupled with my love for our past that prompted me to publish this book. Every symbol, design or pattern, line or contour incorporated in it interprets a character or faith in Indian culture and represents the colour, the tradition and the rhythm of our people. My aim of writing this book would be fulfilled if every design or symbol contained here, besides serving commercial purposes, symbolises the spirit and feeling of our country and our faith.

In the present revised edition, a new chapter has been added that gives invaluable information on the origin and evolution of the Devanagari script which may inspire serious scholars to do further research on the subject.

The appreciation earned by the earlier editions of Rekha is a testimony that this third revised edition will also be warmly welcomed.

New Delhi, 1987

K.C. ARYAN
Director

HOME OF FOLK ART
2009/4, Urban Estate
Gurgaon-122001. (Haryana)

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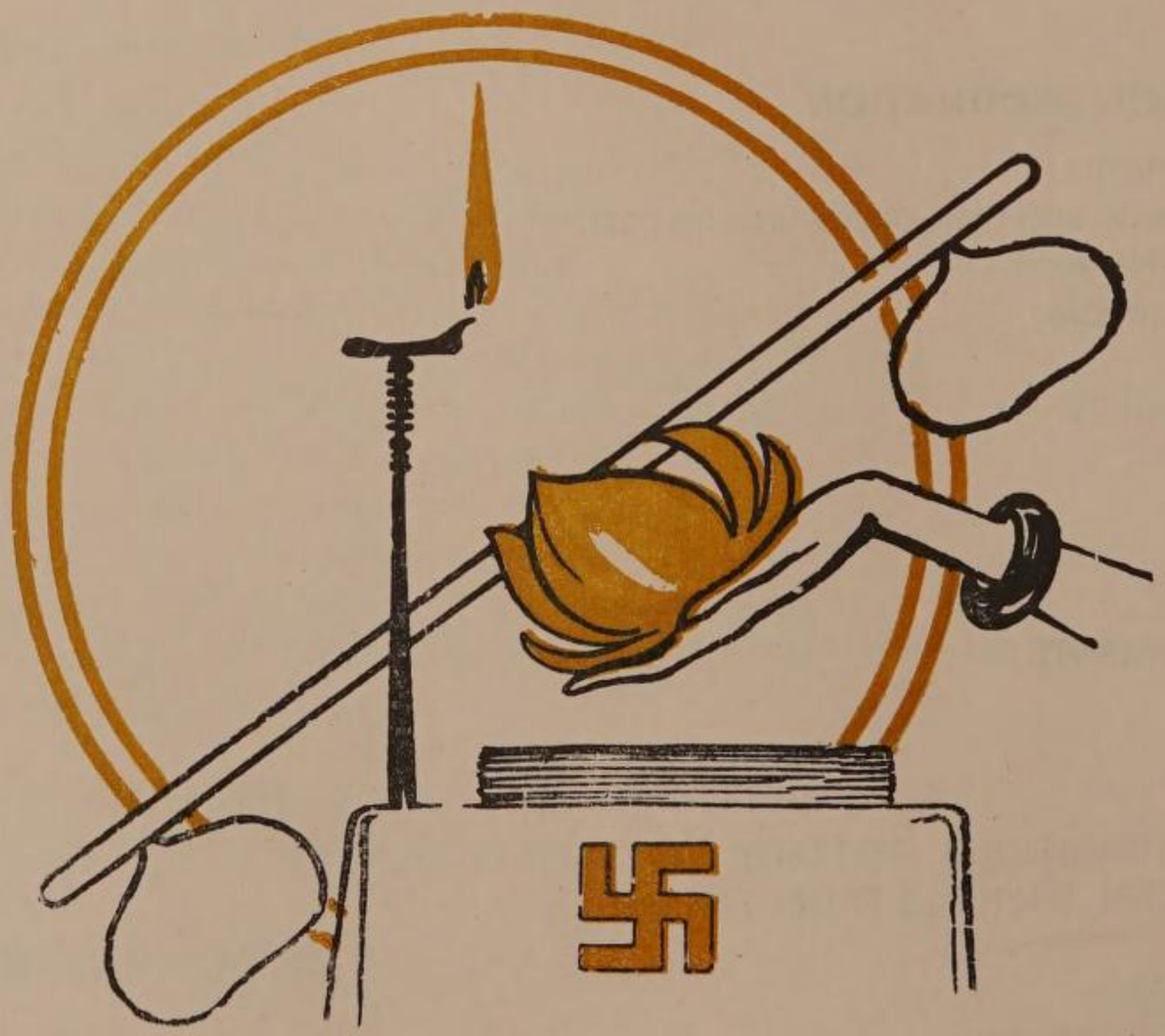

Lettering and Calligraphy

WRITTEN words are ideas made visible. They serve as vehicles of thoughts and concepts. The discovery of the written word, as we all know, was a long process of evolution. The earliest records of writing are engraved signs; signs which conveyed the meaning only to the initiated few. Gradually signs, in the nature of picture-graphs, like the hieroglyphic symbols of ancient Egypt, came into use. The abstract shapes of letters, as we know them today, emerged only after centuries of cruder, albeit lively attempts at communication.

The Devanagari script has come down to us after several centuries of active use. However, the present form of the letters are by no means the culmination of formal elegance and can be said to be somewhat decadent. The oldest Brahmi edicts can rightly be taken as the forerunners of Devanagari script which means the language of the land of gods. The Brahmi and earlier stone edicts in Devanagari have a severe monumental quality. The script gives a sense of seriousness. A written line of Devanagari is rich in texture where the horizontals and verticals are emphasised in subtle variations. The truth of this statement will dawn on us if we casually glance at pre-Jain and Jain palm-leaf manuscripts. Here the written area makes a definite format and the space between two verses is embedded with the number of the following verse in a different colour.

This creates variation in uniformity and texture. The eye never gets tired due to monotony, nor is it continually strained by changes following upon each other in rapid succession.

The current shapes of Devanagari letters are missionary versions of letters taken from the old reed-written manuscripts. The English rulers came to India first as misssionaries and later as traders. As missionaries, they needed a handy way of translating the scriptures and the Bible; there was no vernacular printing system comparable to English. These enterprising missionaries, considering the state of chaos that prevailed in the political scene at the time, deserve credit for giving a fillip to local printing. They employed the scribes who used to work in the courts of native noblemen and rulers and after patiently going through a process of trial and error decided upon the present typography. The main defect of this type is that in the desire to make the Devanagari letter conform to the English letter, a squarish shape was chosen and all the letters were organised in either circular

or rectangular movement. This did not always suit the genius and tradition of the Devanagari script. As such, the present forms of the Devanagari letters need not be taken as the last word on typographic elegance.

The Devanagari script is not just a script in the ordinary sense of the term. It has immense symbolic significance in our ancient religious literature. It is based on an elaborate system of sound (Vak and Dhvani) which is closely related to and affects the diverse parts of human body. Herebelow, we touch briefly on this subject.

Our research in this field led us to study our ancient religious literature that holds the key to a number of perplexing problems related to the origins of the Devanagari script. After consulting a number of Tantric or Agamic texts, we discovered that this script had originated from the symbols, which were deeply rooted in Hindu religion and its philosophy. They were pictorial symbols and were used for the worship of Hindu deities long before the use of idols or images had started. Most of these pictorial symbols centre around the worship of the Mother Goddess and were used by the followers of the Shakti cult, which had come into existence on account of the widespread belief that mother, the giver of birth, is a manifestation of the Supreme Principle, the Creator of the universe. So the earliest worshippers addressed God as Mother "Matri" in Sanskrit and also "Shakti" the primal Cosmic energy. The pictorial symbol of the Mother was called "Matrika" which literally means "picture of the Mother".

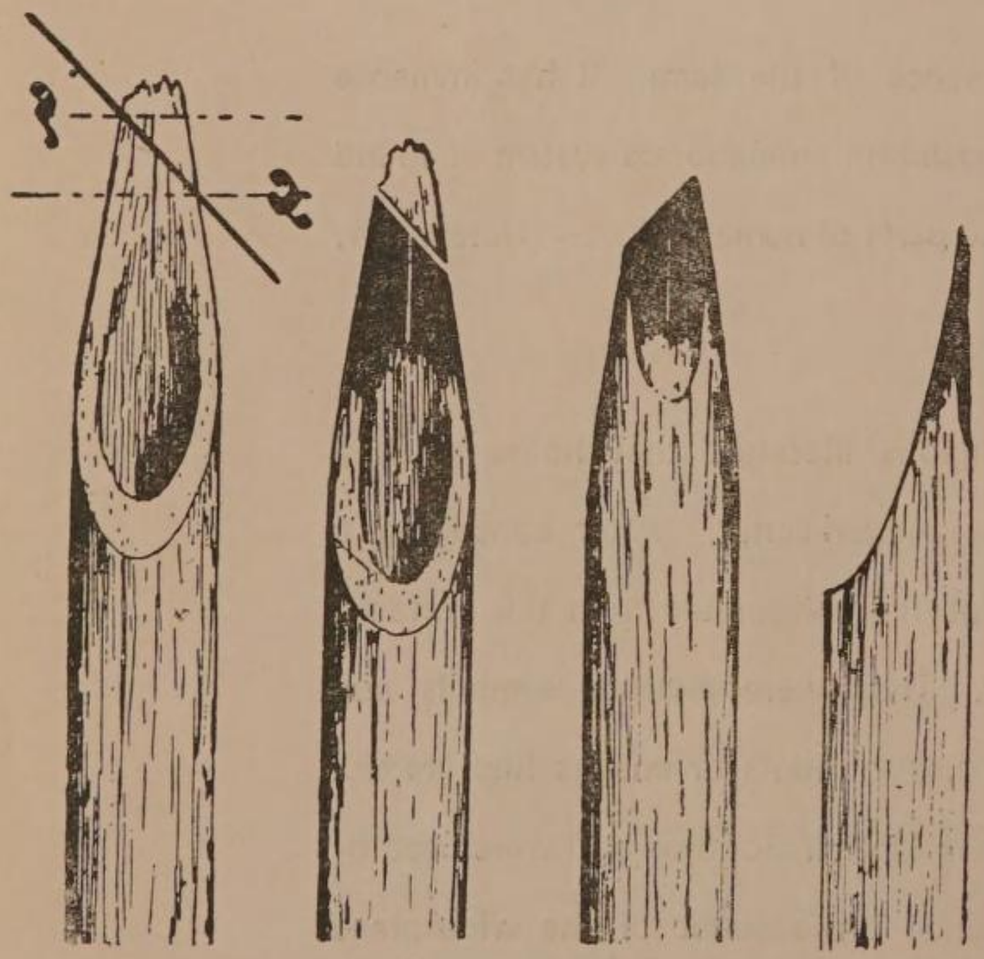

Illustration shows how to sharpen and shape the reed

Words are a significant and powerful medium of expression for human beings. Ideas and sentiments can be expressed through words, which are composed of alphabetic letters or Varna in Sanskrit language. This language, the mother of so many regional languages and dialects of India, is one of the oldest languages in the world. Sanskrit language is the Devabhasha or original language spoken by men in Uttarameru at the beginning of the Manavantara; but in its purity it is not the Sanskrit of the Dvapara or the Kali, it is the language of the Satyayuga based on the true and perfect relation of Vak and Artha. Each one of its vowels and consonants has a particular and inalienable force which exists by the nature of things and not by development or human choice; these are the fundamental sounds which lie at the basis of the Tantric bijamantras and constitute the efficacy of the mantra itself. Each vowel and each consonant in the original language had certain primary meanings which arose out of this essential Shakti or force and were the basis of other derivative meanings. By combination with the vowels, the consonants and without any combination, the vowels themselves formed a number of primary roots, out of which secondary roots were developed by the addition of other consonants. All the words were formed from these roots, simple words by the addition again of pure or mixed vowel and consonant terminations with or without modification of the root and more complex words by the principle of composition. The Tantric literature which contains a detailed and useful description about the earliest form of writing dates back to several centuries before the Christian era, whereas the traditions connected with phallic worship have continued uninterrupted from remote antiquity, i.e. long

before the time of the Rigveda. How it originated and evolved over the centuries into the modern Devanagari script can be traced to some extent. One has to delve deeper into the religious, philosophical and historical background of the Hindus.

All letters (Varna) and forms of the Shabda-Brahman, but only particular combinations of letters or particular form, just as the name of a particular being is made up of certain letters and not of any letter indiscriminately. The whole universe is Shakti (Cosmic Energy) and is pervaded by Shakti. Nada (Sound), Bindu (dot or circle) and Varna (letter) are forms of Shakti, and combinations of these are words (Shabda) corresponding to meaning (Artha) or forms of any particular god (Devata).

The word (Shabda) is the symbol of the great goddess Shakti and its meaning i.e. Shiva. That the Bindu (dot), Matra (accent) and Rekha (line) in the alphabet are all really Brahman has been clearly mentioned in Kamadhenu and other Tantras in the passages that establish the identity of the letters from 'A' to 'Ksha' with Brahma, Vishnu, Maheshvara, Shakti, Surya and Ganesha. Other gods and goddesses are the presiding deities of lines (Rekha) and dots (Bindu). In fact, the writing which we, in ordinary use, know as alphabet (Akshara) is nothing but the Yantra of the undecaying Akshara Brahman.

The Matrikas are intimately connected with Shiva, Shakti, Kamakala, Shabda-Brahman, Nada (Sound), Bindu (dot), sun (Surya) and the solar system, the moon (Chandra) and the sixteen Kalas (fine arts), 27 or 28 Mandalas (planets) etc.

Our Rishis discovered that the human body is both gross (Sthula) and subtle (Sukshma). The latter resides inside the gross body. It is believed to be diagrammatical (Yantramayi) and vehicled by the

all-pervading spirit or Shakti in the form of mind and matter, the centres of which are the six Chakras. A Chakra literally means a wheel, but in the present context it denotes a centre of force. Of concentric emanations, the Chakras, each symbolised by a lotus, are called (beginning from the bottom) the Muladhara, Svadishthana, Manipuraka, Anahatam, Vishuddhi and Sahasrara. The petals of the lotus Chakras vary in number and are (starting from the bottom) four, six, ten, twelve, sixteen and two. They are fifty in all and on them are inscribed the fifty alphabetic letters of the Devanagari. This is a pictorial and symbolic manner of representing the fact that the alphabet (Matrikas) and petals of the Shat-Chakras emanate from the same creative cosmic process and manifest the same physiological and psychological function.

From the foregoing, it will be understood that when it is said that letters are in the six bodily Chakras, it is not to be supposed that it is intended to absurdly affirm that the letters are there as written shapes or as uttered sounds which are heard by the ear. The letters in this sense, i.e. as gross things, are manifested only in speech and writing.

The alphabetic letters have been described as Matrikas in the Tantra Shastra, on account of the belief that they are infused with the power of the Divine Mother. The Varna or Matrika has also been described as the Parakriyashakti of the Supreme God. A group of Varnas is called the Matrika-Chakra. The synonyms of the Varna are Devi, Shakti, etc., which again point to the power of each Varna. It is this power inherent in the Varnas that affect the human body and mind and evokes diverse sentiments. At higher and conscious level, they raise the soul of the Sadhaka and help him attain oneness with God. They also have the ability to create, preserve and destroy. On the one hand, they debase human mind by evoking the sentiments of lust (Kama), anger (Krodha), greed (Lobha), etc.; on the other, they can

elevate the soul to a higher spiritual plane. In fact, the Varnas hold a key to the entire realm of knowledge and science. In the next, i.e. the Vishuddhi Chakra, are inscribed the sixteen vowels which originated first. Therefore, they are placed in the Vishuddhi, i.e. the ethereal, Chakra, ether also having originated first. The same principle applies to the other letters in the Chakras, namely, Ka to Tha (twelve letters and the same number of petals) in Anahata; Da to Pha, i.e. ten in the Manipuraka Chakra; Ba to La, i.e. six in Svadhishthana; and Va to Sa, i.e. four in the Muladhara. The connection between particular lettters and the Chakras in which they are placed is further said to be due to the fact that in uttering any particular letter, the Chakra in which it is placed and its surroundings are brought into play.

According to the Tantra Shastra, the soul in the body is the very self of the letters and of sound (Dhvani). The Mother, who is the embodiment of the fifty letters (Varnas), is present in the various alphabet inscribed on the petals of the Chakras. Just as the melody issues from the lute when the appropriate chords are struck, similarly the Supreme Mother symbolised by the Kundalini awakens with a burst of harmony when the chords of the letters (Varnas) are struck in order. This way, once the Kundalini Shakti is aroused, it is easy to attain Siddhi (spiritual achievement). The relationship between the letters (Varnas) and the different Chakras is further emphasised by classifying the sounds of the alphabet classified according to the organs used in their articulation. So we have the gutturals (Kantha), palatals (Talu), cerebrals (Murddha), dentals (Danta) and labials (Oshtha). When so articulated, each letter, it is said, affects the Chakra on which it is inscribed. When a group of words are articulated, the Chakras vibrate and are brought into play. This will be found to be so, if the letters are carefully pronounced and attention is paid to the accompanying bodily movements.

Thus, in uttering 'Ha', the head or Ajna Chakra is touched, and in uttering the deep-seated 'Va', the basal Chakra or Muladhara is affected. In making the first sound, the forehead is felt to be affected, and in making the last, the lower part of the body around the root lotus. This is the theory put forth as accounting for the position of the letters in the Chakras.

The form of the letters extends within the periphery of thousands and millions of Yojanas. The extension is not hypothetical. It is made possible through the power of the deity of a particular letter, his body or image and his respective Mandala. The Matrikas or Little Goddesses are the subtle forms of the gross manifested letters (Varna). The letters make up syllables (Pada) and syllables form sentences (Vakya), of which elements the Mantra is composed. The vibrations of the mantras is produced by the alphabet; therefore, it is not possible to get to the real meaning of the mantras without a fair understanding of the alphabet.*

Having touched upon the religious and philosophical background and significance of the Devanagari script, we now turn to its calligraphic aspect.

The Devanagari as we know it today has evolved as a reed-written script. The common reed—a product of riverside marshes—has long been in use as an instrument of writing and possesses the necessary flexibility and hardness for calligraphy.

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* Readers who desire to know more about this subject may consult my book. "The Little Goddesses (Matrikas)", Rekha Prakashan, New Delhi.

The handling of a reed pen is quite a simple affair, if one knows the method. The end of a pencil length of reed is cut slantwise as in the above figure. The thin end of the wedge is again cut at 45° to the desired width and a vertical fissure is forced in the centre of the wedge to make the tip flexible and assure an easy flow of ink (see page 12).

The anatomy of the Devanagari lettering is a subject in itself, though we have no literature available which delineates its rules and methods. The Roman alphabet has a long series of experiments in typography behind it and innumerable books can be looked into for references. Our attempts here, therefore, will be restricted to examining the structural characteristics of the letters and their variations in practice.

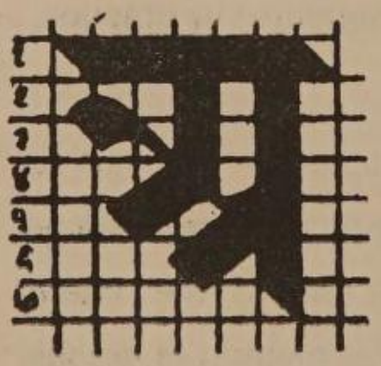
Almost all the letters possess one horizontal bar from which hangs the letter shape and one vertical bar joining to the horizontal top-bar which serves as a support. Thus there are two primary strokes—one horizontal and the other vertical. For the facility of the beginner, we have drawn the letters through graph, clearly indicating the direction and proportion of each letter. This method of graphic representation brings out their balanced and well-spaced form which we discovered after a long time.

A long and comparative study of old and new specimens of scripts was undertaken; a thorough setting of these was undertaken and the structural principles and anatomy of each letter was determined. In English, the system of standard letters is based on the point system. The thickness of the limb of a letter is taken as a measuring unit. A letter can be seven points more or less.

In treating the letters on the graph, we have chosen seven divisions of the letter length. Now these seven divisions are adequate to bring out the development of one complete movement of a single

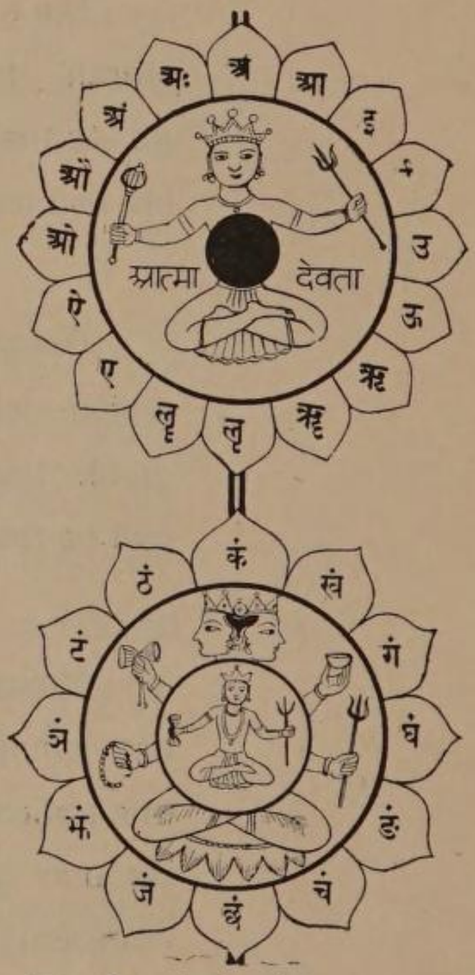
letter. The first division mainly serves as the horizontal bar of the letter from the second division to the seventh. The calligraphy is carefully modelled leaving appropriate spacing around the letter motif.

As shown in our "Graphic" chart, the curves are substituted by diagonals. The pen cut, direction of pen stroke and variation in thickness of the stroke in movement are clearly indicated. The scaling of letters is especially appended to help the student as a reference. At the outset, scales and pencils should be used to guide the final calligraphy or script work.

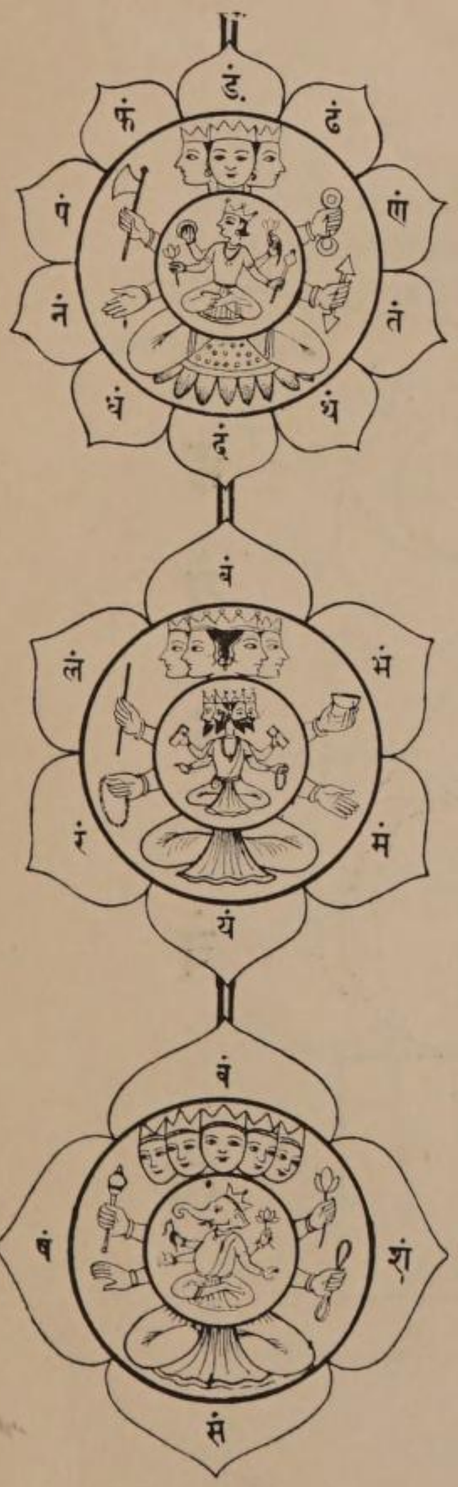


All the strokes of the reed are classified and grouped in the subsequent charts. This will enable the student to attain proficiency by repeated practice of each stroke. The most significant factor to be remembered is the point where the stroke begins and ends. If proper direction is maintained, the look of the letters will automatically come to the required shape.

Next in order come the compound letters, i.e. two or more letters joined together. This joining is rather a tricky affair. The specific character of the separate constituents demand respect and yet the joint effect should itself be unifying and not merely have a "stuck-on" look.



The Sanskrit alphabet as Bijakshara corresponding to the chakras in the subtle body.

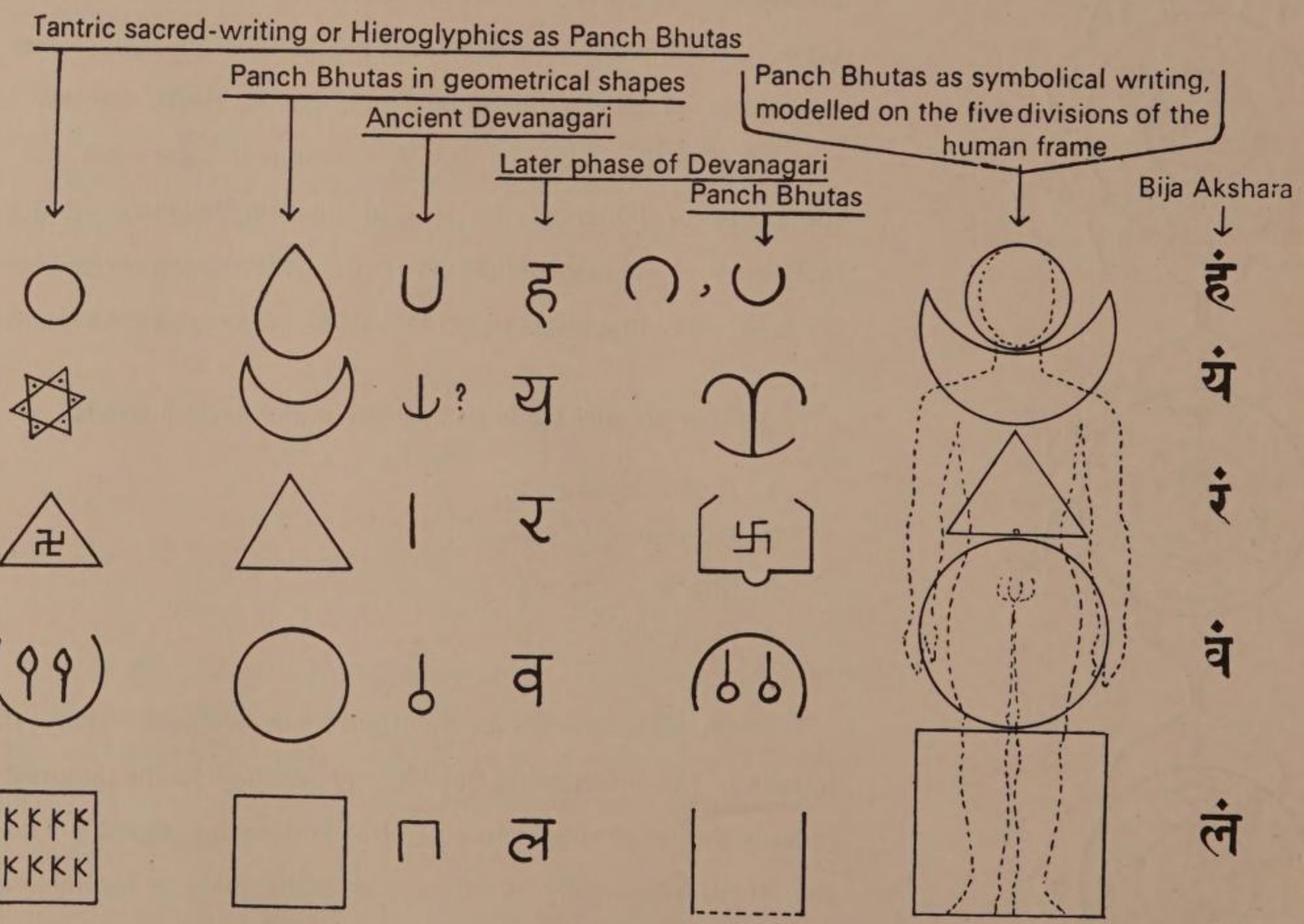


The fast changing requirements of advertising in modern society have made commercial designing an art in its own right and pose many new problems for the artist. The monotony of typefaces needs relief; the typography must conform to the needs of the goods advertised, calling forth the best talents in art for the solution of such problems. While variations in style have not been unknown in the past—for instance, the use of italics in Devanagari is not of recent origin; in fact, many of old manuscripts and notebooks show its presence—it is the challenge we face today that spurs us on to bolder and greater innovations.

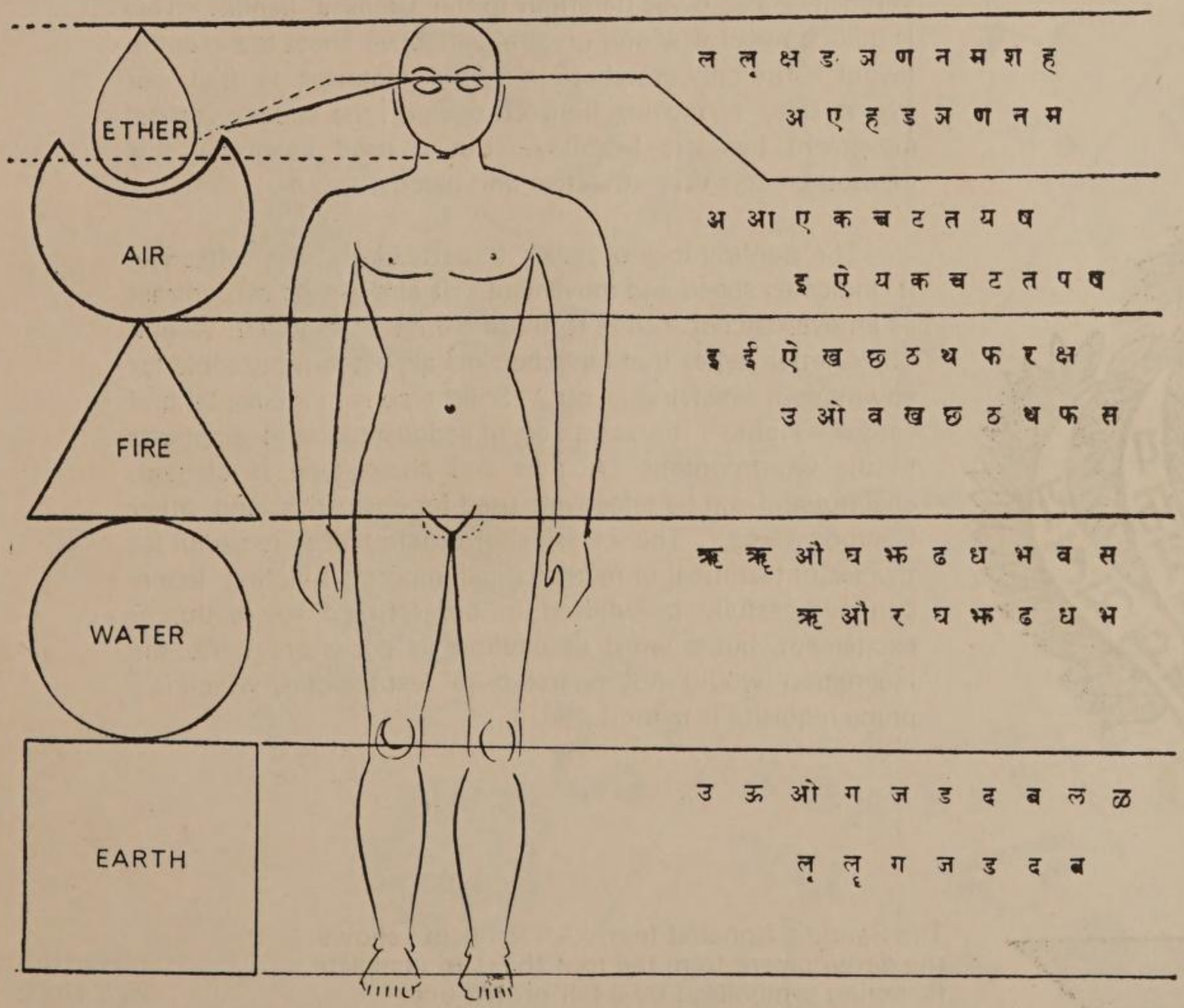
We can broadly study calligraphy under several heads :

1. Brush writing
2. Chinese
3. Shade
4. Facsimile

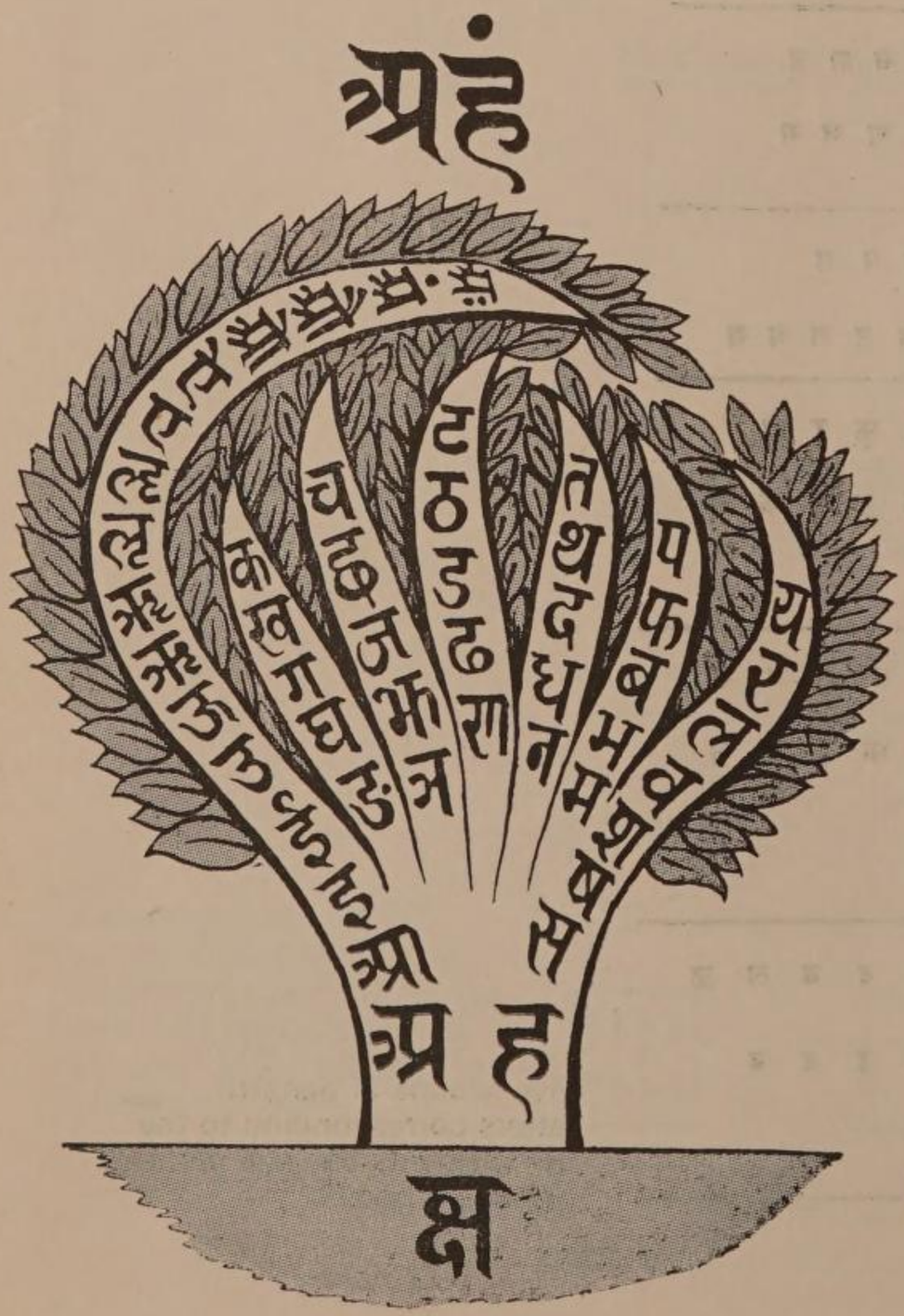
Brush drawing finds an important place amongst some of the newer ways of lettering. The brush being flexible and sensitive to the minutest muscular variations records the latter shapes in a carefree and joyous mood. The Chinese who use the brush universally-all office work and signatures for banking purposes are done with the brush—claim that the brush is capable of expressing the subtlest of human inflections and modulations. One has to admit their claim if only we see the great masterpieces of Chinese calligraphy.



The correspondence of Sanskrit bijaksharas to the five elements and the human body. Evolution of Devanagari script from hieroglyphic to modern phase.



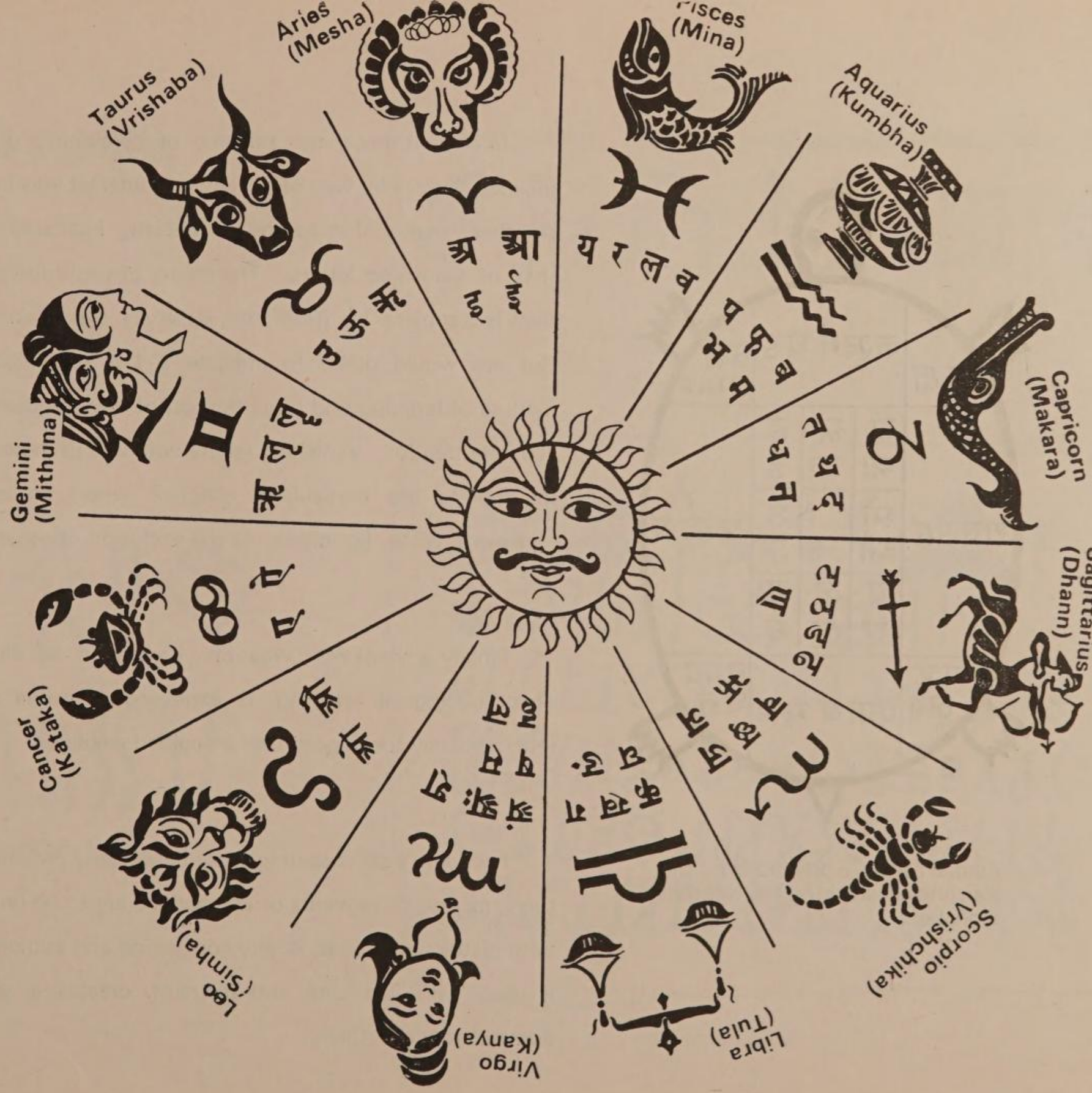
Five groups of Sanskrit letters corresponding to the five elements and the parts of human body.



Another method of writing—from top to bottom vertically—also owes its origin to the Chinese genius. This is quite a novel way and gives a distinctive effect to the entire layout. The only drawback in such a treatment is that our eye is used to moving from left to right, the sudden vertical movement hampers legibility. But if used sparingly, this method creates very attractive and catchy layouts.

The slanting look of italics is particularly very effective. It indicates speed and movement. It also serves by contrast as an eye-catcher Next to these we have included several other letter types that have become almost indispensable for any modern satisfying layout. Solid type is monumental and carries weight. It gives a sort of seriousness and emphasis to the word-content. A thin and sharp type is elegant, cheerful and can be effectively used for cosmetics and other fashion wares. The classical or ornate types are useful for themes of historical or mythological import. Slanting letters can successfully be utilised in crder to convey motion or excitement, but a word of caution is necessary here, the inclination would not overstep 45° lest legibility which is a prime requisite is marred.

The Sanskrit alphabet from "A" to "ham" shows the development from the root (bija) to complete flowering symbolised by a full-grown tree.



The relation of the Sanskrit alphabet with the signs of Zodiac.

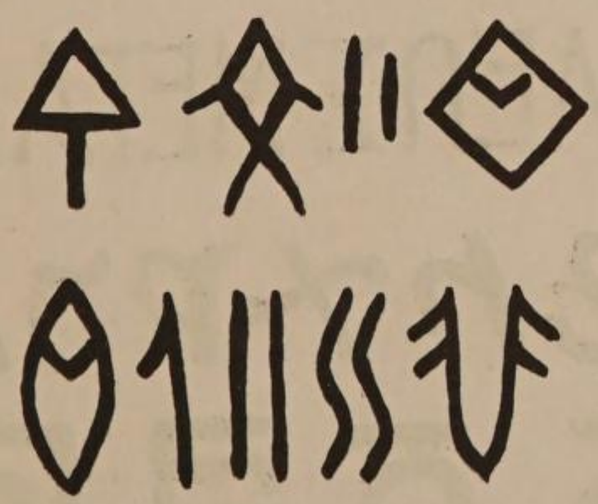
Kurma Yantra worshipped by the Vaishnavas showing the Sanskrit alphabet.

In ancient times, the practice of combining differently inclined letters by way of novelty and interest was in vogue. Another variation that has been specially indicated here is that of vanishing letters. The theory of vanishing perspectives is a subject by itself and deserves special treatment. But we would prefer to indicate a few examples of this method of lettering and leave the rest of the problem for a separate treatise. Vanishing letters with one or more vanishing points are particularly effective where an emphatic statement is to be made, to the exclusion of other matter.

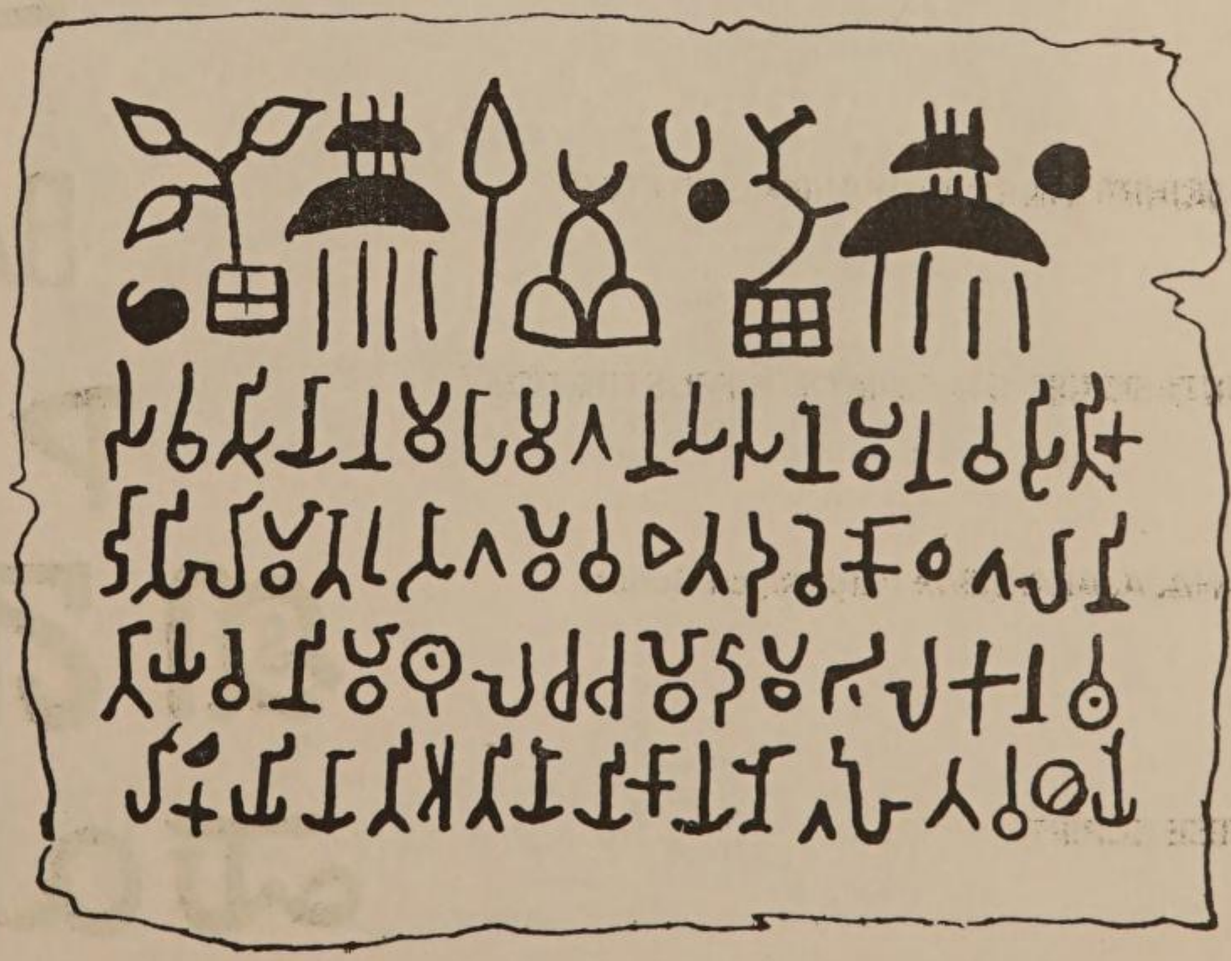
Finally a novel way, what may be termed as illustrative or psychological lettering, is explained. In this manner, letters convey the import with a doubled emphasis.

Facsimile type is sparingly used especially where signatures, messages, proverbs or affirmations are to be underlined with distinction. This is very convincing and authentic and, if used with just care and restraint, creates a sense of documentary exactitude.

Ancient Scripts

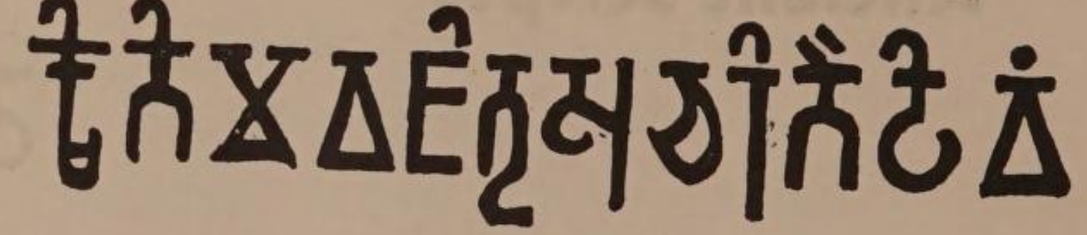


Mohanjodaro Script

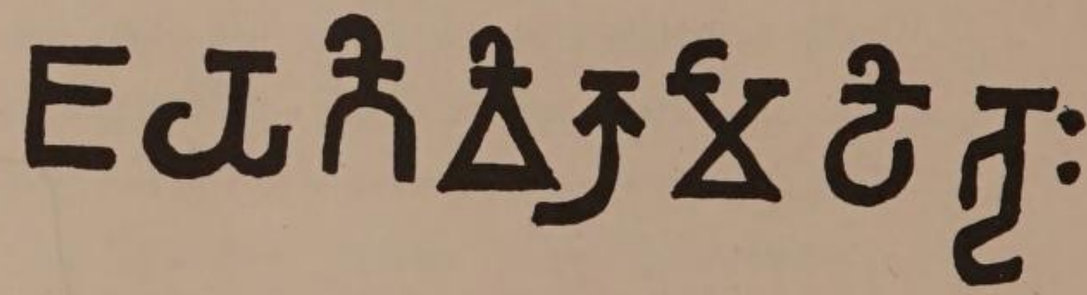


Mauryan inscription on copper plate

GUPTA SCRIPT ON COIN OF CHANDRAGUPTA-II



GUPTA SCRIPT ON COIN OF CHANDRAGUPTA-II

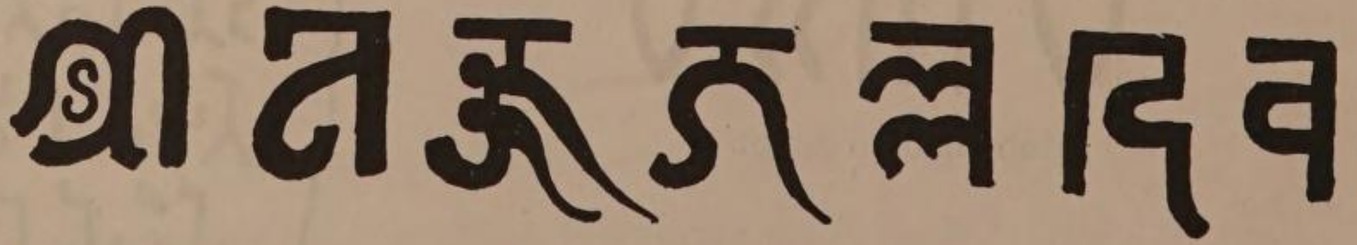


GREEK SCRIPT ON COIN OF HIPPOSTRATOS

ΒΑΣΙΛΕΠΣ ΜΕΓΑΛ-Υ

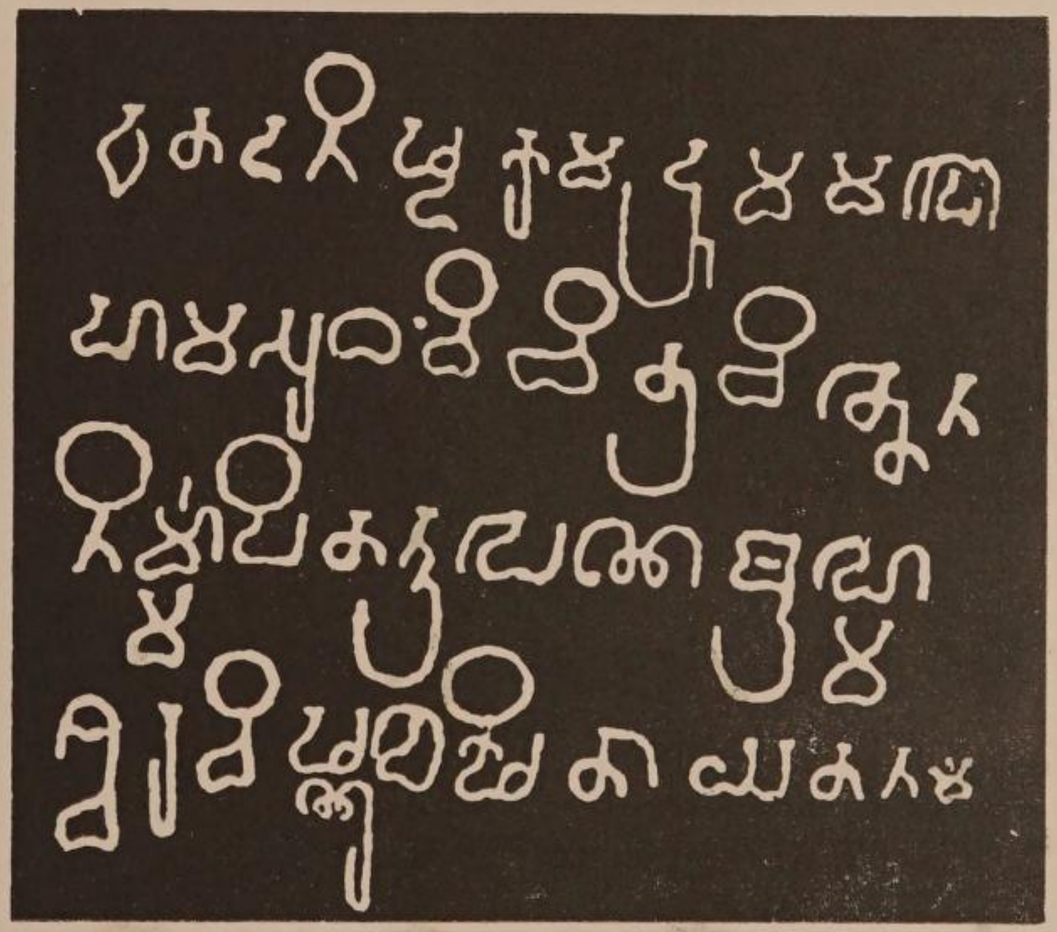
KHAROSTI SCRIPT ON COIN OF HIPPOSTRATOS

SRI MAHAJAJALA DEVA (Old Nagari Script)

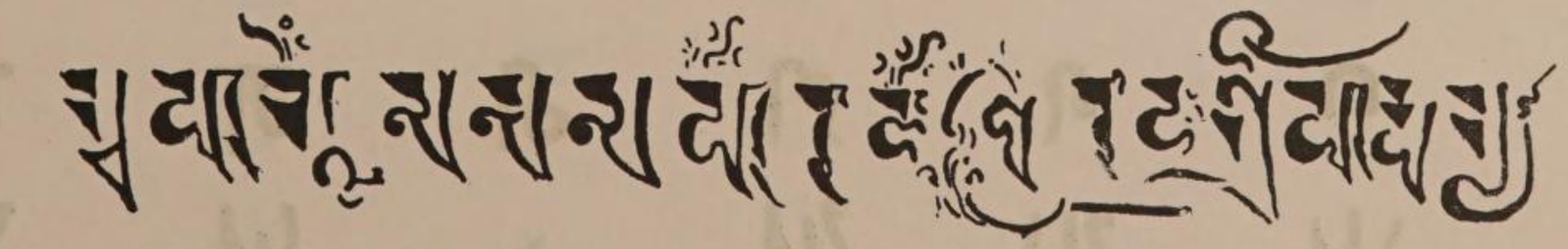


KANARESE SCRIPT

MAHENDRAVARMAN'S INSCRIPTION
FROM MANDAGAPATTU



SIGNATURE OF HARSHASYA



SVAH-STO MM MAHARAJADHIRAJ SHRI HARSHASYA

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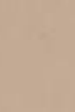
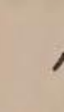
×	×		×		×	
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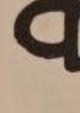
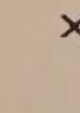
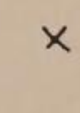
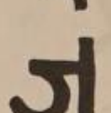
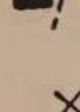
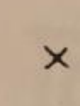
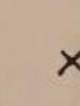
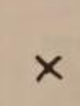
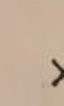
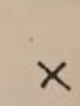
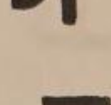
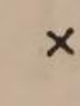
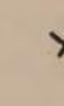
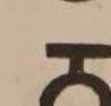
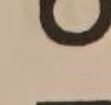
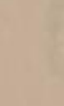
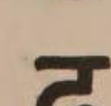
			×			
×	×	×	×		×	
	×	×	×	×	×	
						
						
		×				
						
						
						
		×	×	×	×	

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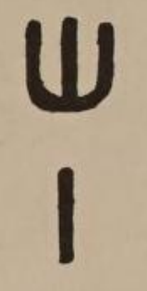
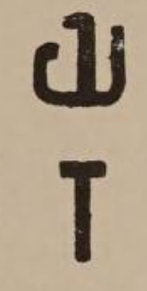
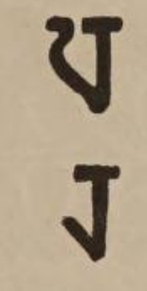
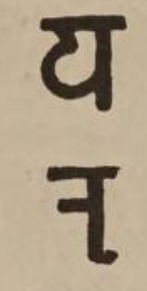
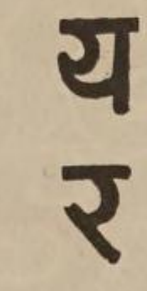
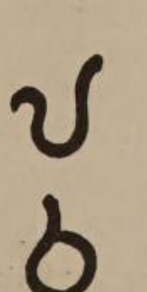
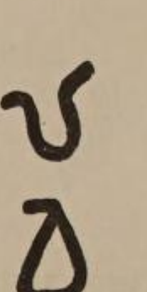
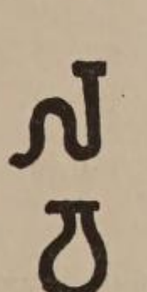
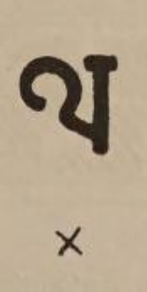
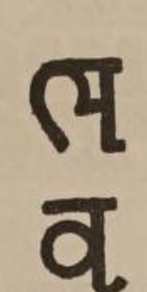
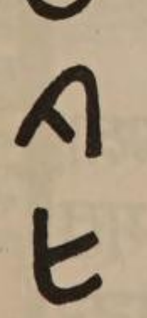
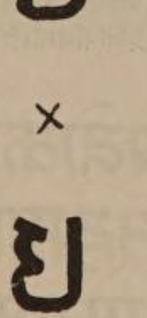
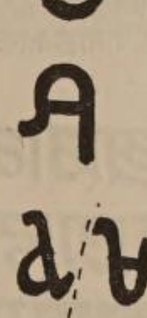
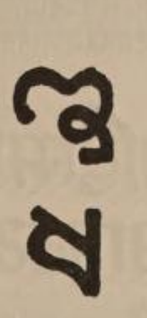
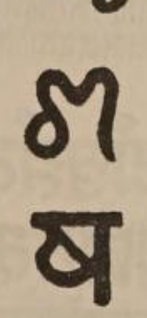
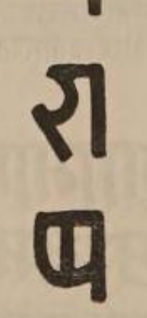
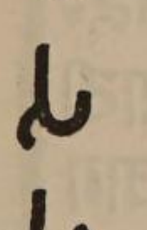
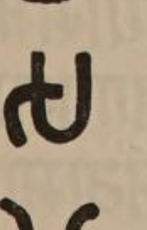
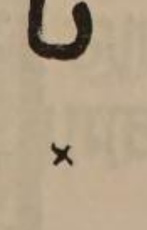
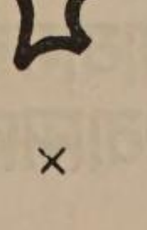
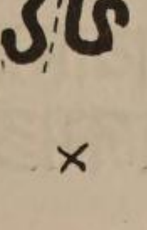
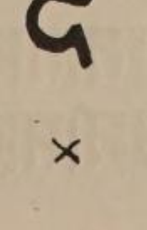
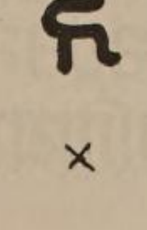
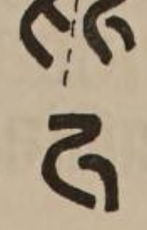
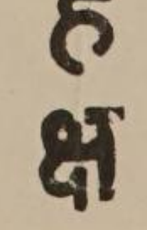
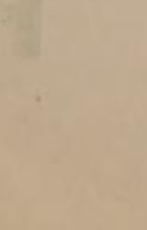
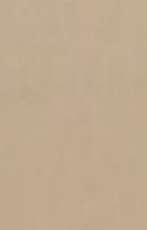
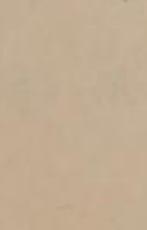
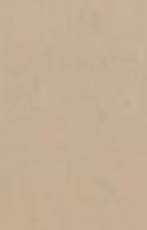
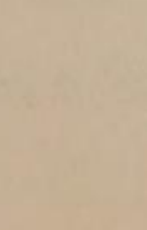
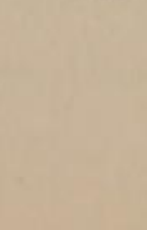
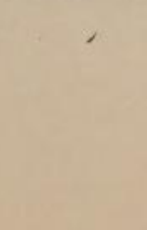
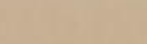
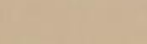
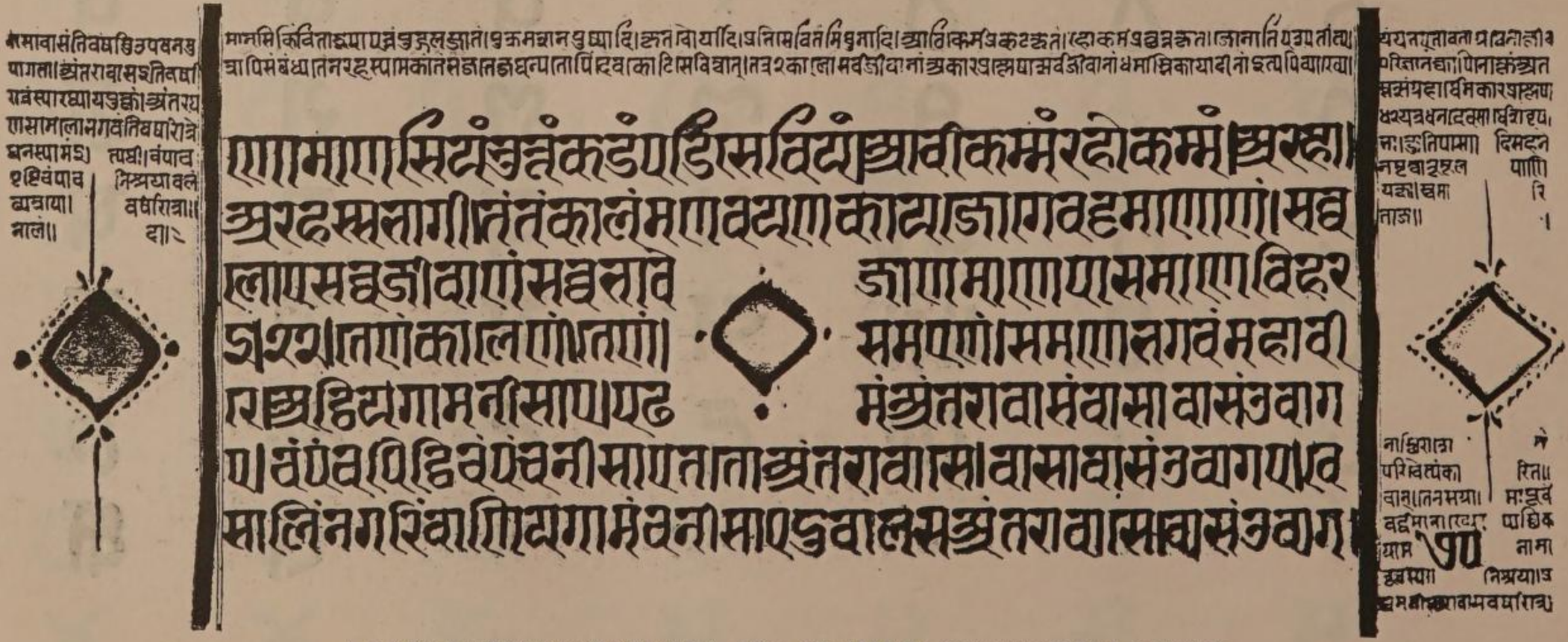
						
						
						
						
						
						
×	×	×	×	×		

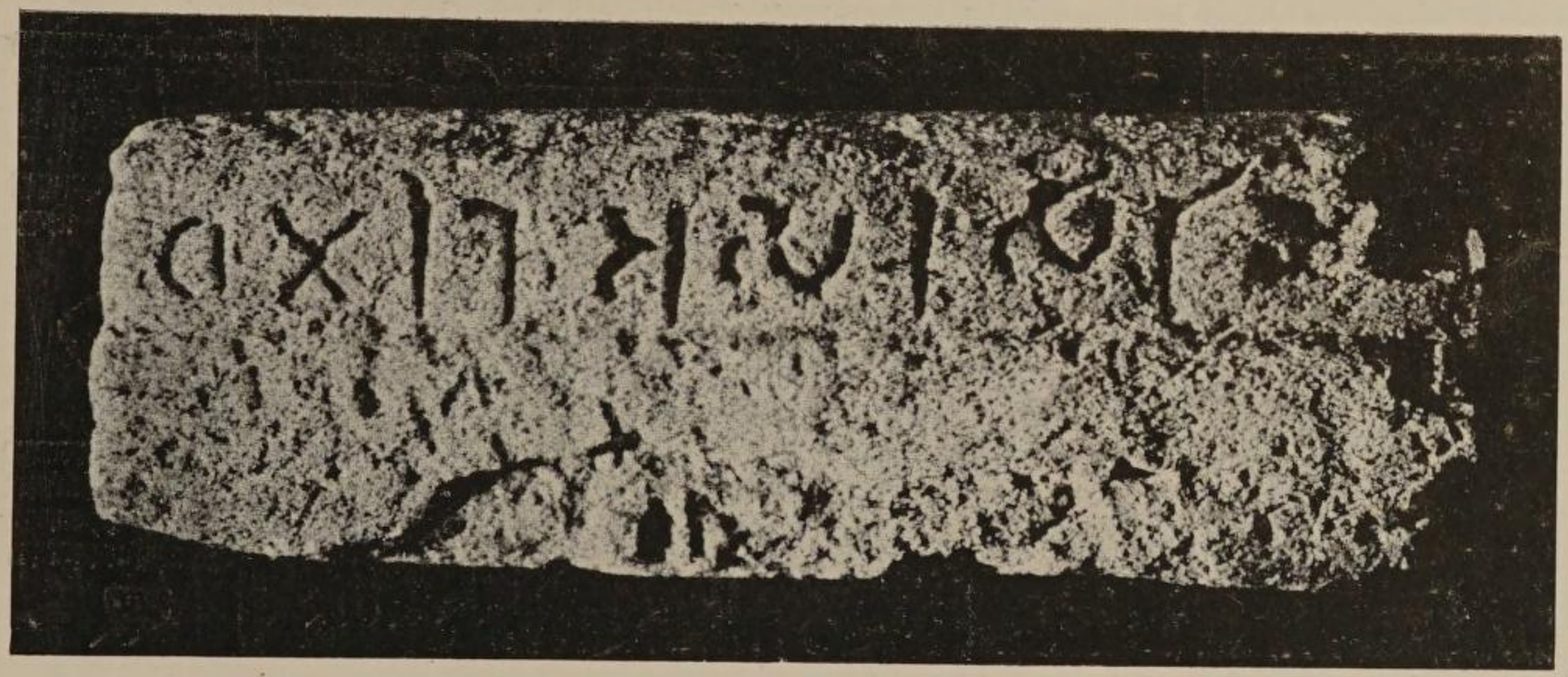
ပဂိုန်ကမ္ပ

"PHAGUNIMITRASA"
EARLY BRĀHMI SCRIPT

SQUARE ALPHABET. Pali language in which the sacred literature of Buddhism is written. Originally oral, it began to be put into writing in the 5th century B.C. Pali script from the sacred book "Kammawa".



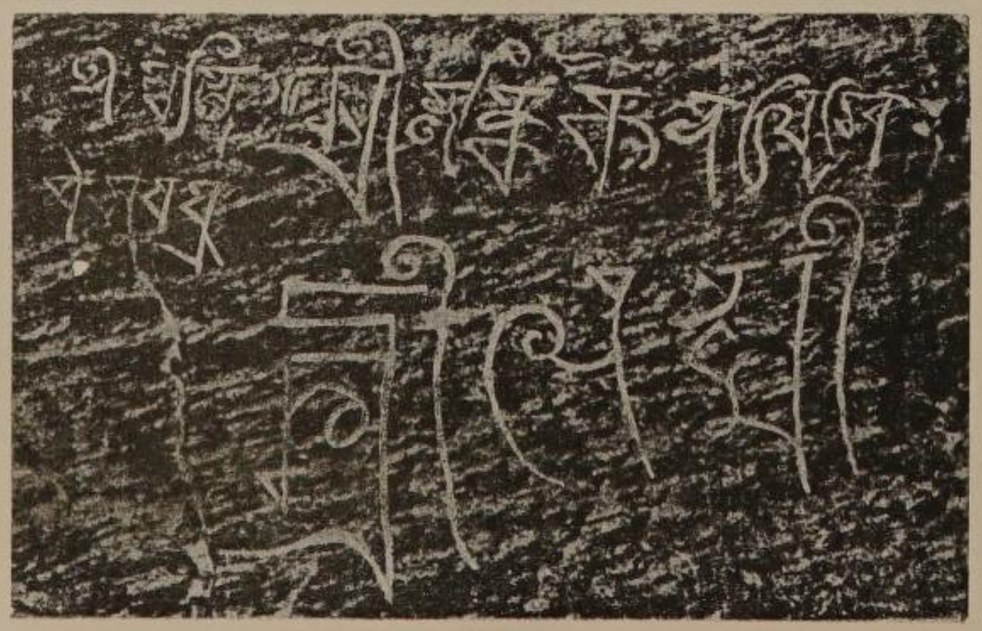
A PAGE FROM KALPASUTRA 16th CENTURY DEVANAGARI SCRIPT



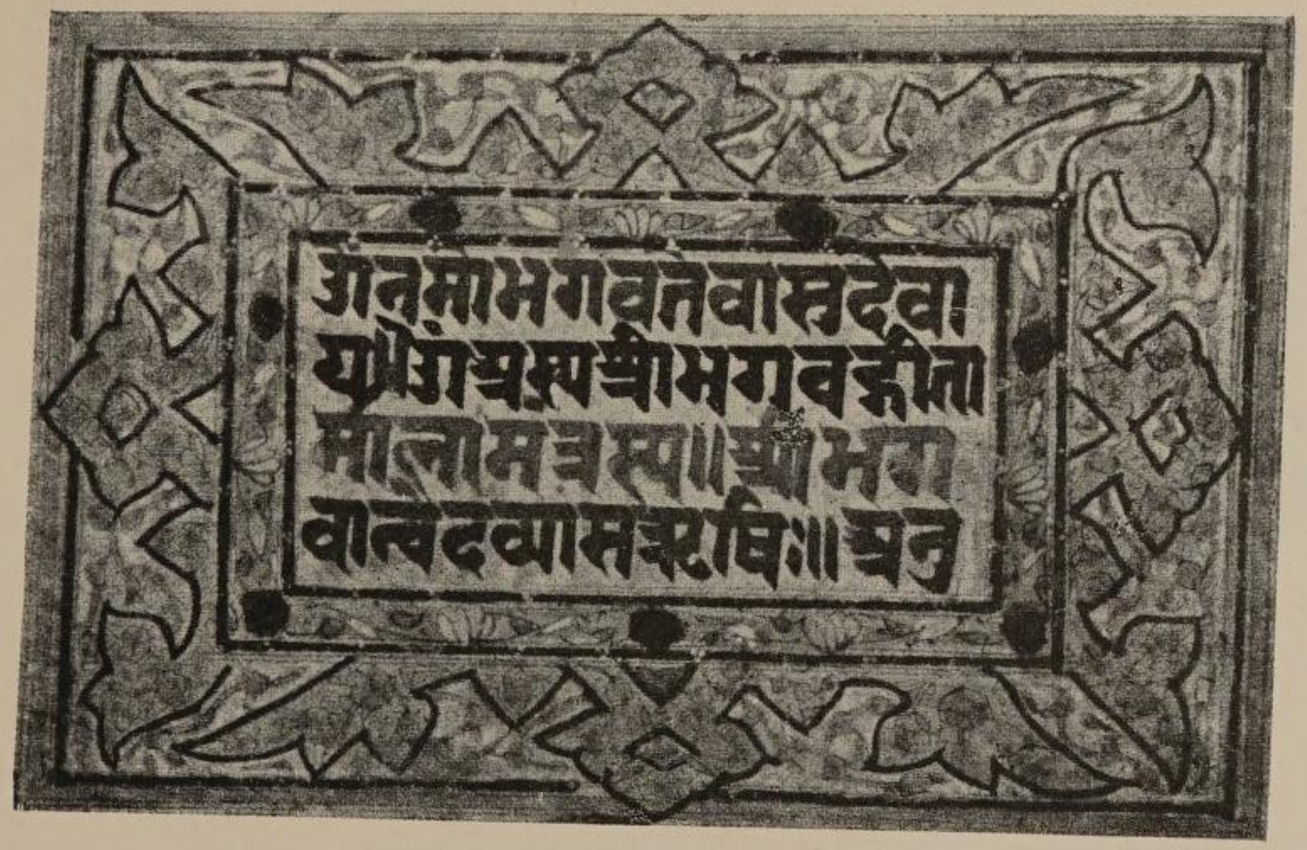
1. Brahmi script inscribed on a brick, 2nd Century A.D.

2. Tumain inscription of the reign of Kumaragupta, 435 A.D.

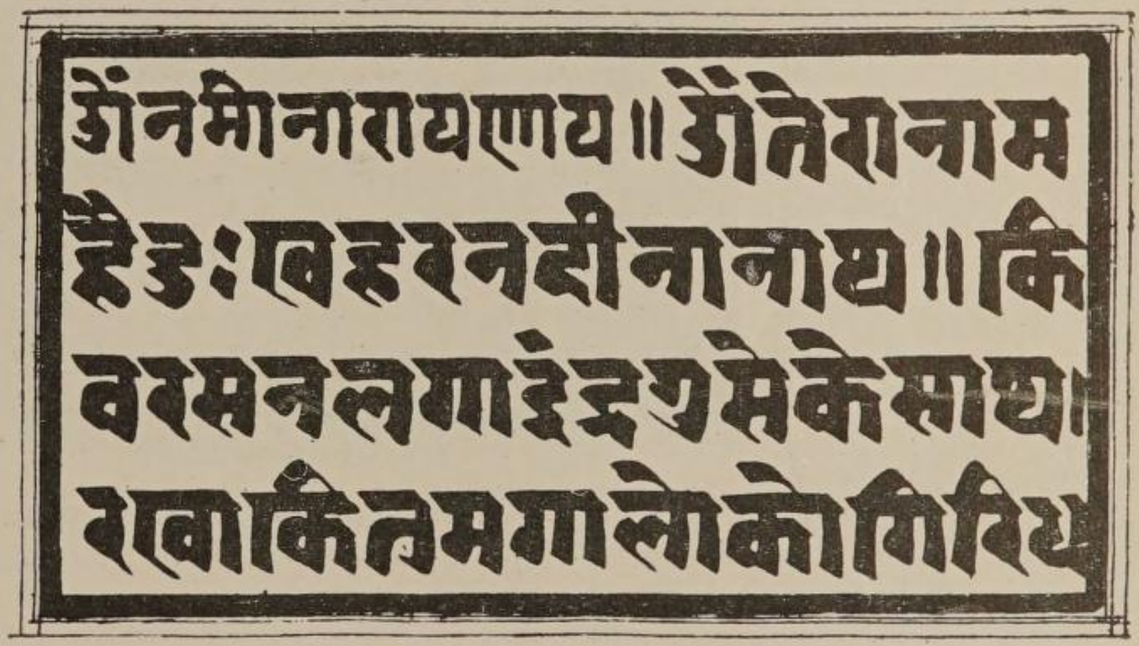
3. A folio from Kalpasutra, an illustrated Jain manuscript from the 15th century.



4. Rock inscription showing Takri script from Chamba.

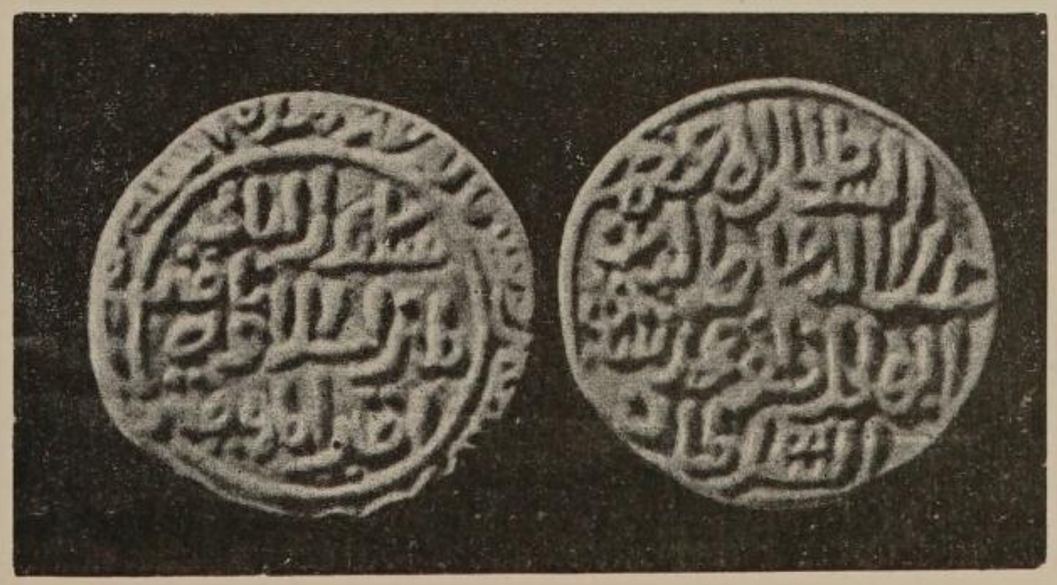


5. A leaf from Gita, Kashmir.



6. A leaf from Gita, Kashmir.

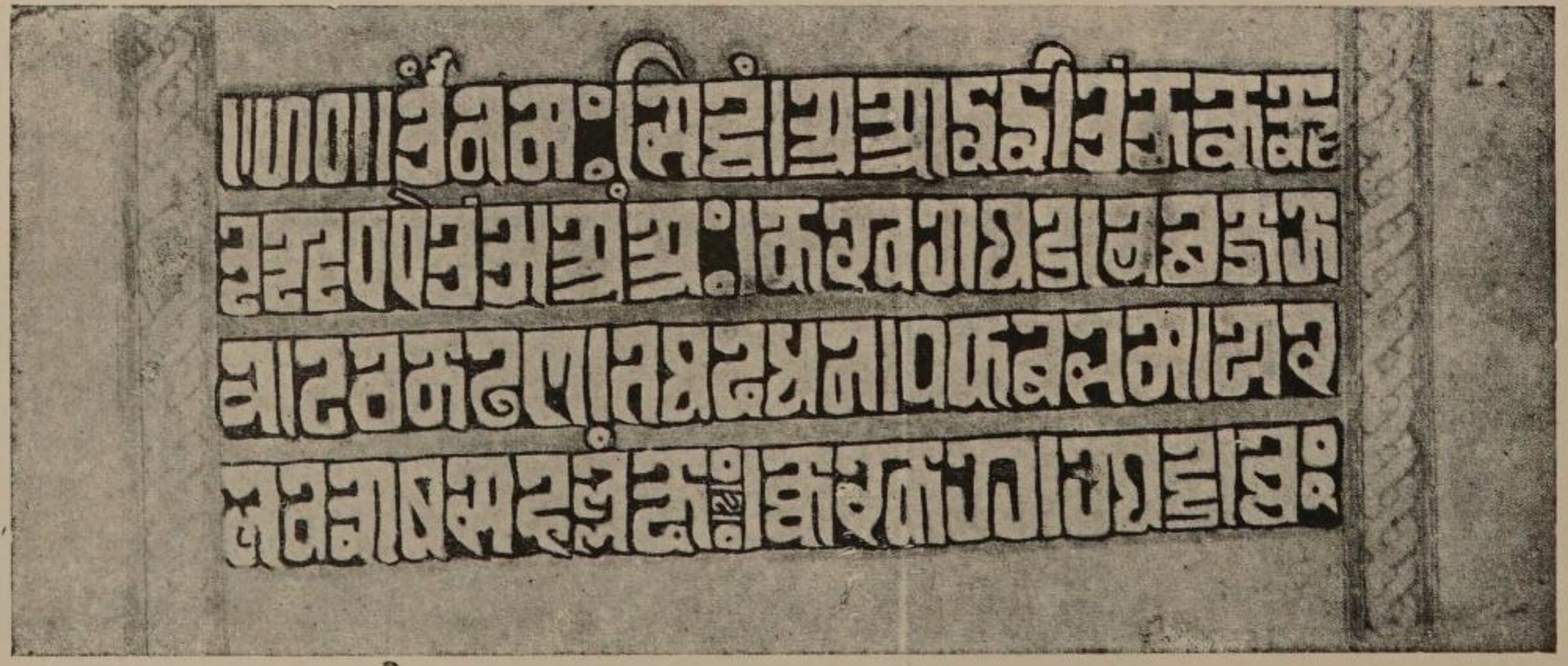
7. Inscribed Coins, Rajaraja, Chola, 1000 A.D.



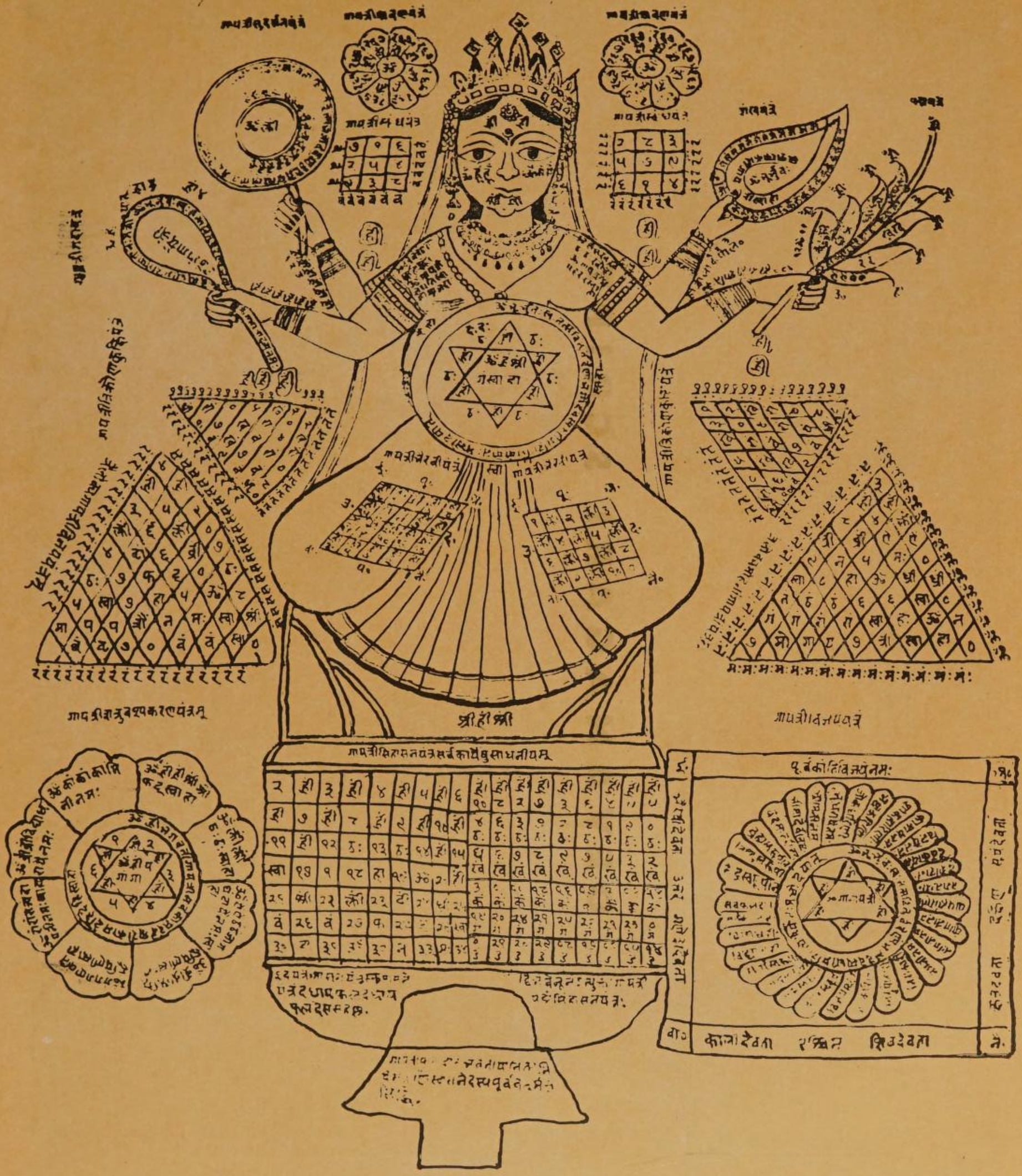
8-9. Inscribed Mughal coins.

9.

10. A folio from a Jain illustrated manuscript showing a goddess and mantras pertaining to her written in Devanagari script, 16th century, Gujarat.



11. Devanagari script as it was written in the 16th century Jain manuscripts from Gujarat.



Gayatri Devi depicted in her diagrammatic form along with accompanying Mantras. 19th century, Bikaner.

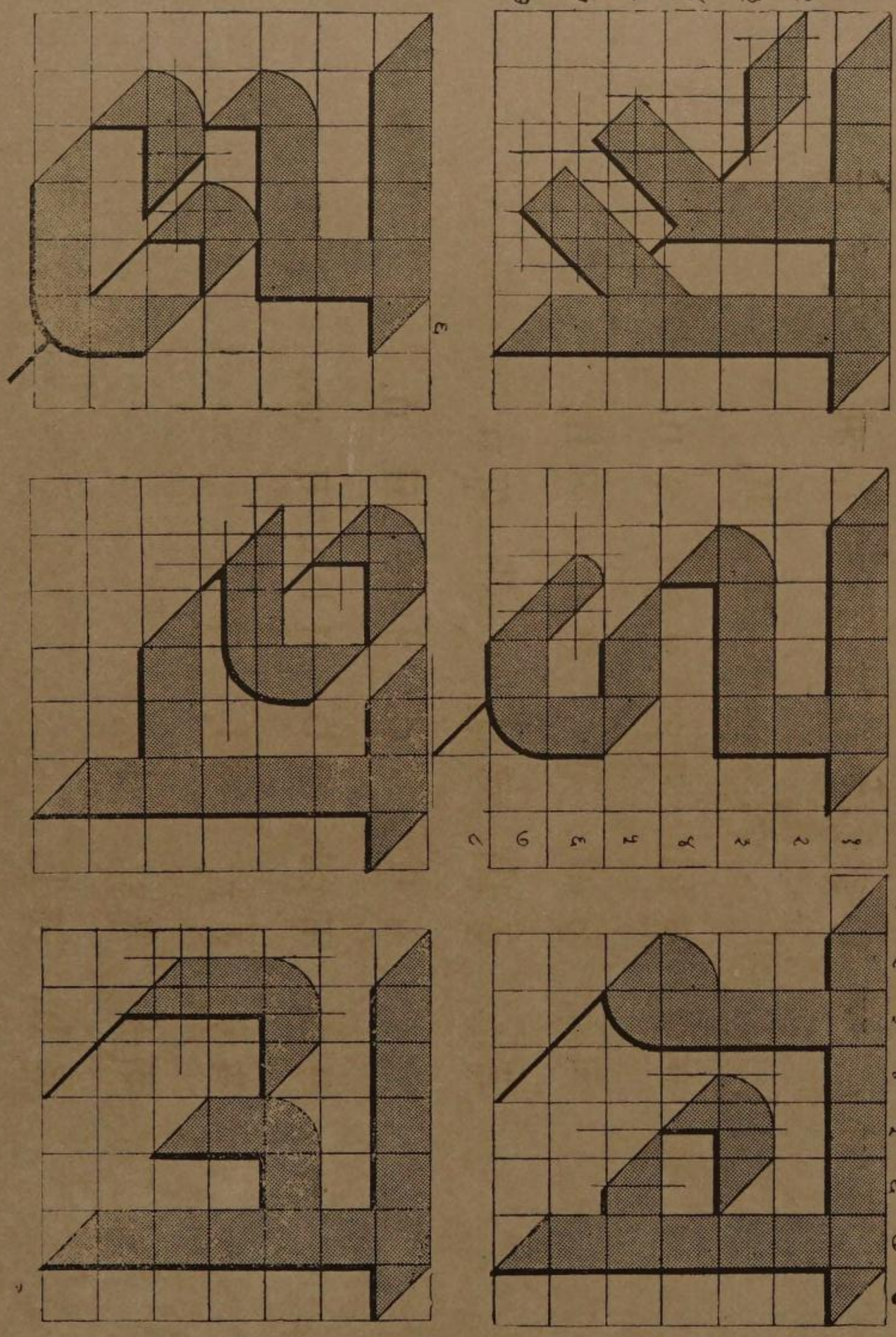
DEVANAGARI SCRIPT

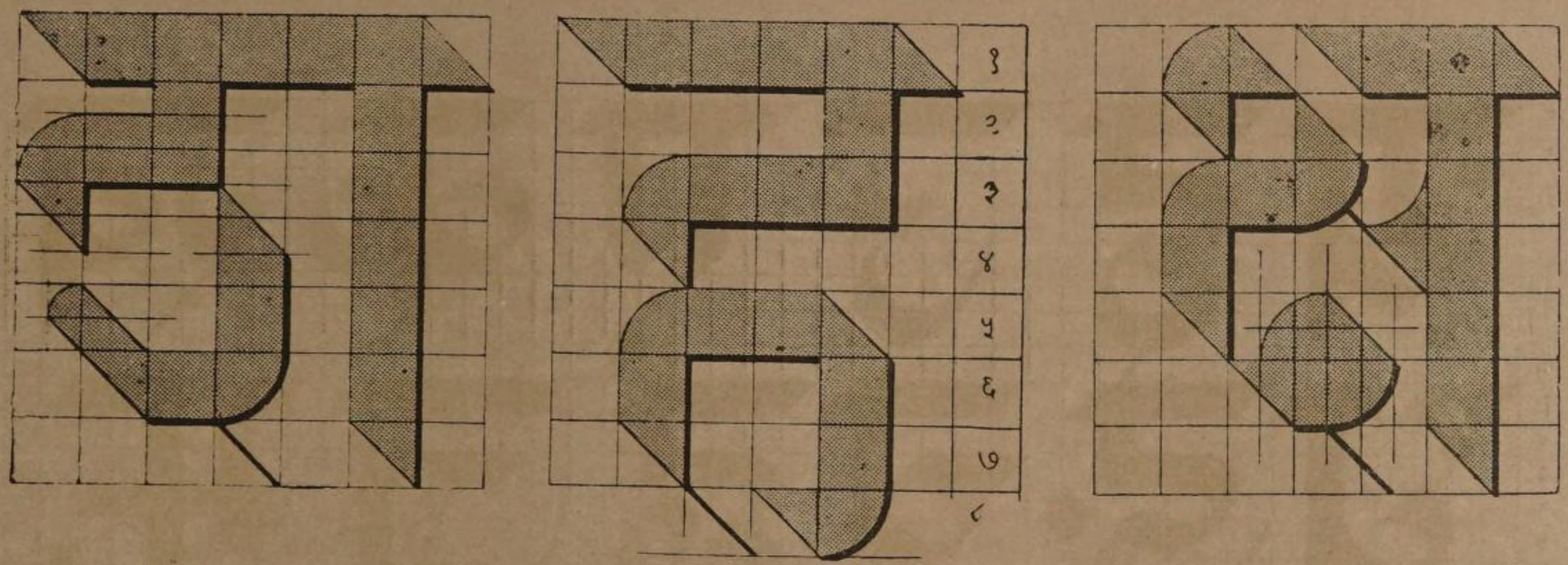
Sanskrit Alphabet or Varnamala

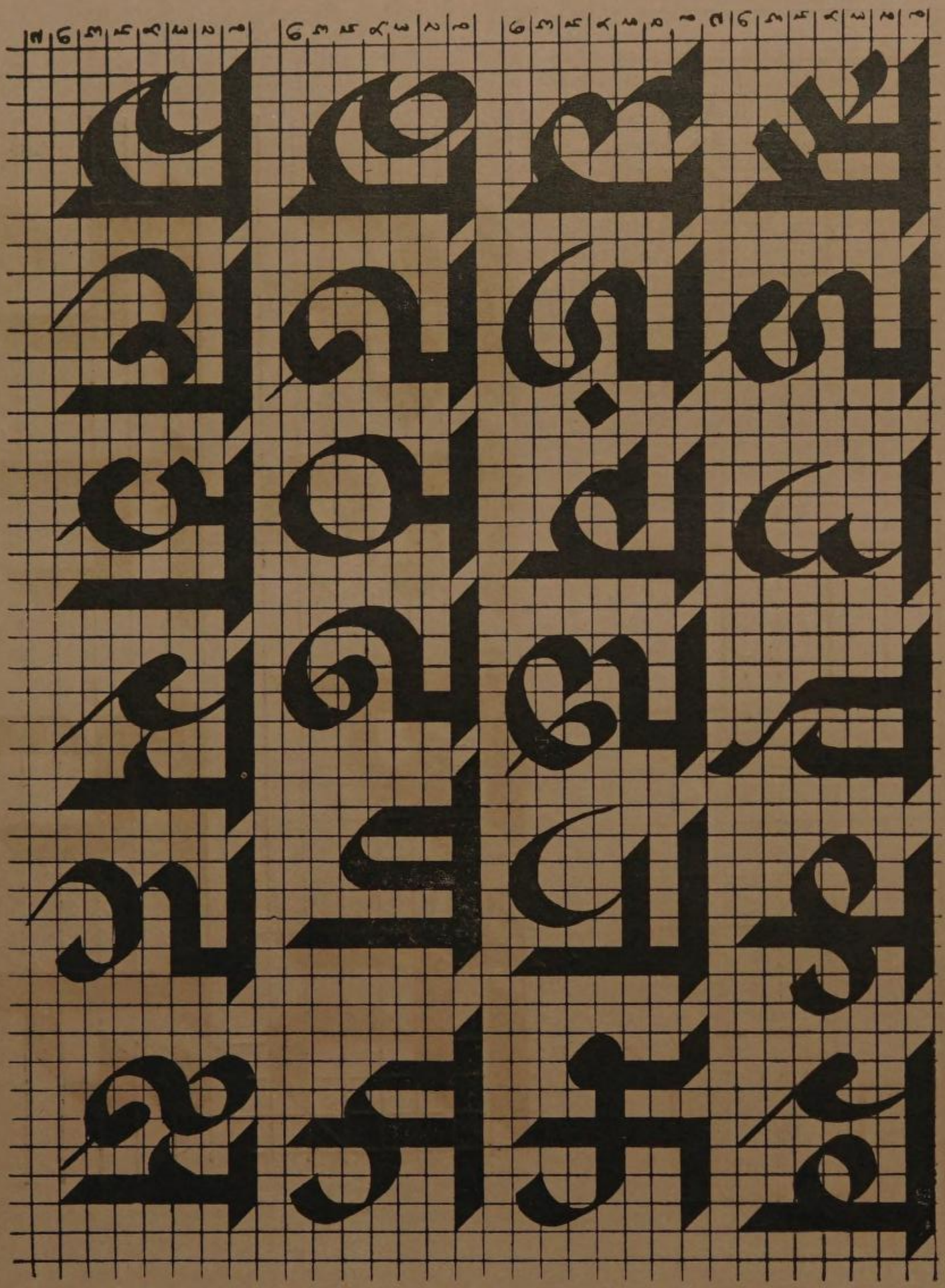
अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ ṛ, ॠ ṝ, ऌ ḷ,
ए e, ऐ ai, ओ o, औ au, ं ṃ, ः ḥ,

क् k, ख् kh, ग् g, घ् gh, ङ् ṅ,
च् c, छ् ch, ज् j, झ् jh, ञ् ñ,
ट् ṭ, ठ् ṭh, ड् ḍ, ढ् ḍh, ण् ṇ,
त् t, थ् th, द् d, ध् dh, न् n,
प् p, फ् ph, ब् b, भ् bh, म् m,
य् y, र् r, ल् l, व् v,
श् ś, ष् ṣ, स् s,
ह् h, ळ् ḷ.

BASED ON GRAPH



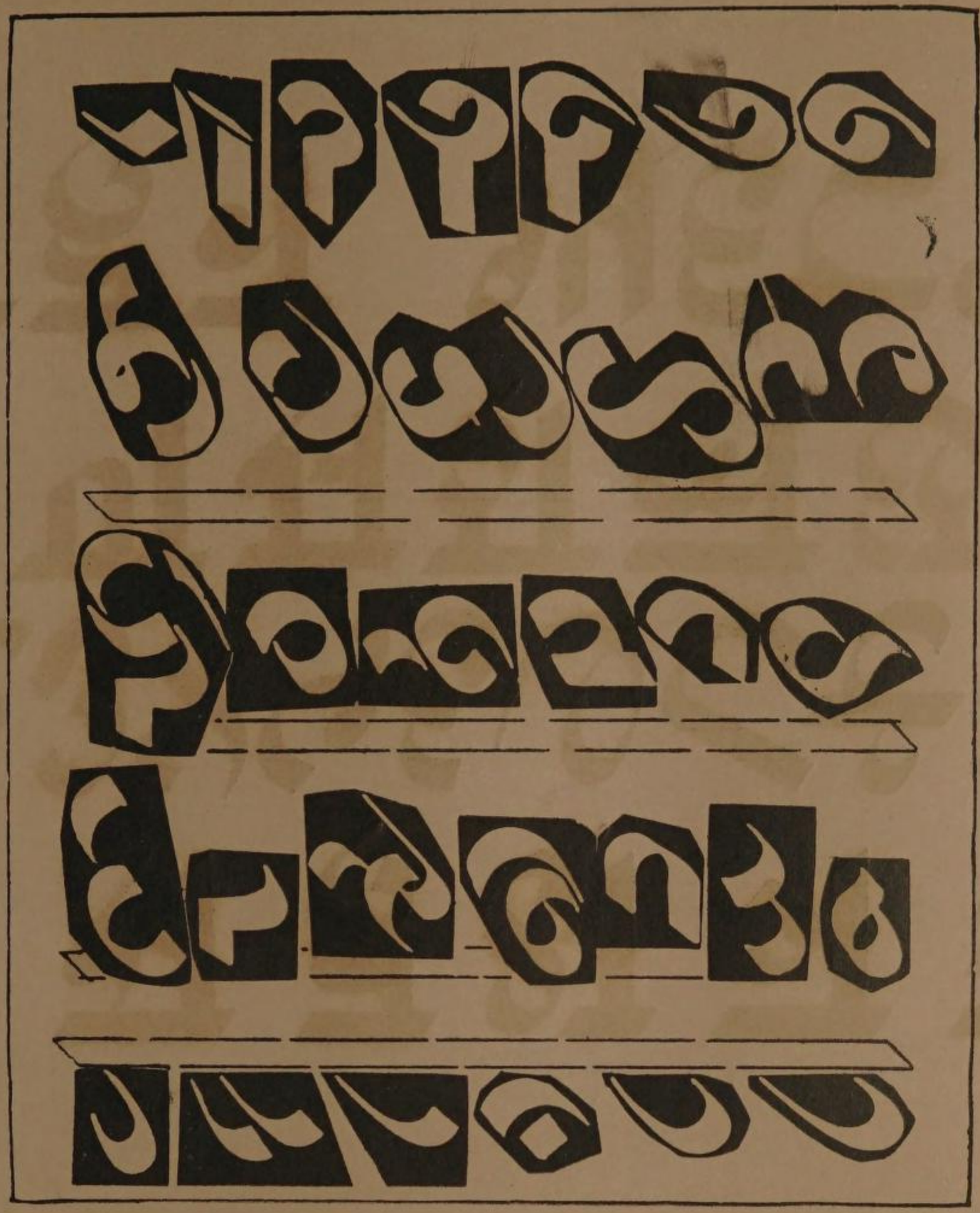




ऋ ॠ ऌ ॡ ऍ
ऐ ऑ औ ऩ्र ऩ्र:

क ख ग घ ङ च
छ ज झ ञ ट ठ
ड ढ ण त थ द
ध न प फ ब भ
म य र ल व श

ष स ह क्ष त्र ज्ञ
१२३४५६७८९०
ग ण श ल छ ठ
ज ह न १५६८९



संयुक्त उद्योग राष्ट्रीय उत्पन्न हॉस्पिटल मृत्यु वृद्धि पूर्वा ग्रब्दुल्ला द्वार स्त्री रु रु लल्ल ग्र श्च ह ह्य ह्म

अ ई ऊ ऋ ऌ ऐ औ प्रः
क ख ग घ ङ च छ ज झ
ञ ट ठ ड ढ ण त थ द
ध न प फ ब भ म य र
ल व श ष स ह क्ष त्र ज्ञ
० १ २ ३ ४ ५ ६ ७ ८ ९ १०

अ इ उ ऋ ऌ ए ऐ ओ औ अं अः

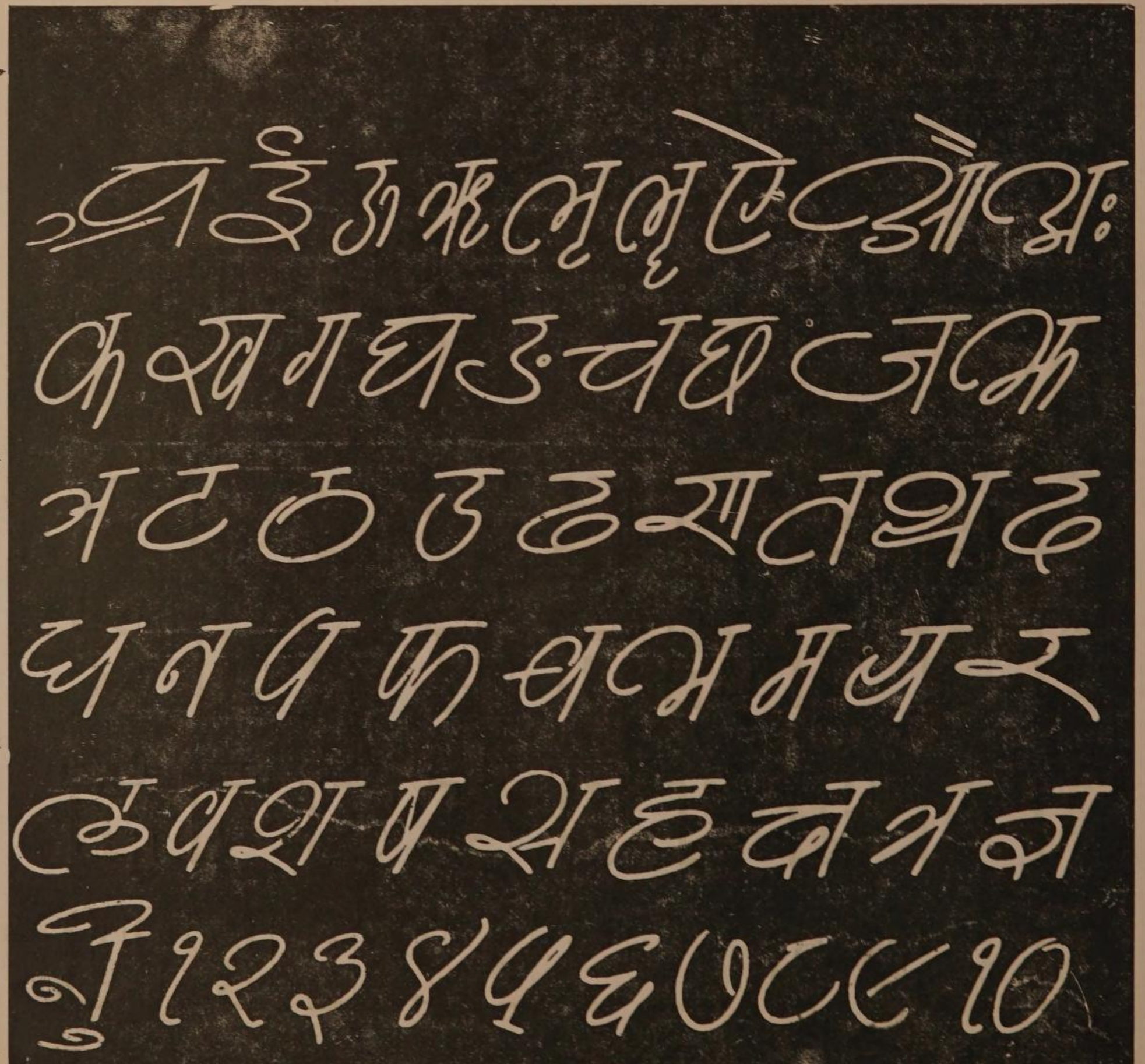
क ख ग घ ङ च छ ज झ

ञ ट ठ ड ढ ण त थ द

ध न प फ ब भ म य र

ल व श ष स ह क्ष त्र ज्ञ

०१२३४५६७८९१०


अ आ इ ई उ ऊ ऋ ॠ ऌ ॡ ऍ ऎ ए ऐ ऑ ऒ ओ औ अं अः
क ख ग घ ङ च छ ज झ ञ
ट ठ ड ढ ण त थ द ध न प फ ब भ म य र
ल व श ष स ह क्ष त्र ज्ञ
१ २ ३ ४ ५ ६ ७ ८ ९ १०

ગુજરાતી ફોન્ટ

ક ખ ગ ઘ ઙ ચ છ જ ઝ ઞ
ટ ઠ ડ ઢ ણ ત થ દ ધ ન
પ ફ બ ભ મ ય ર લ વ શ
ષ સ હ ળ ક્ષ જ્ઞ

૧ ૨ ૩ ૪ ૫ ૬ ૭ ૮ ૯ ૧૦

जय महान भारत

जय महान् भारत

जय महान भारत

जय महान भारत

जय महान् भारत

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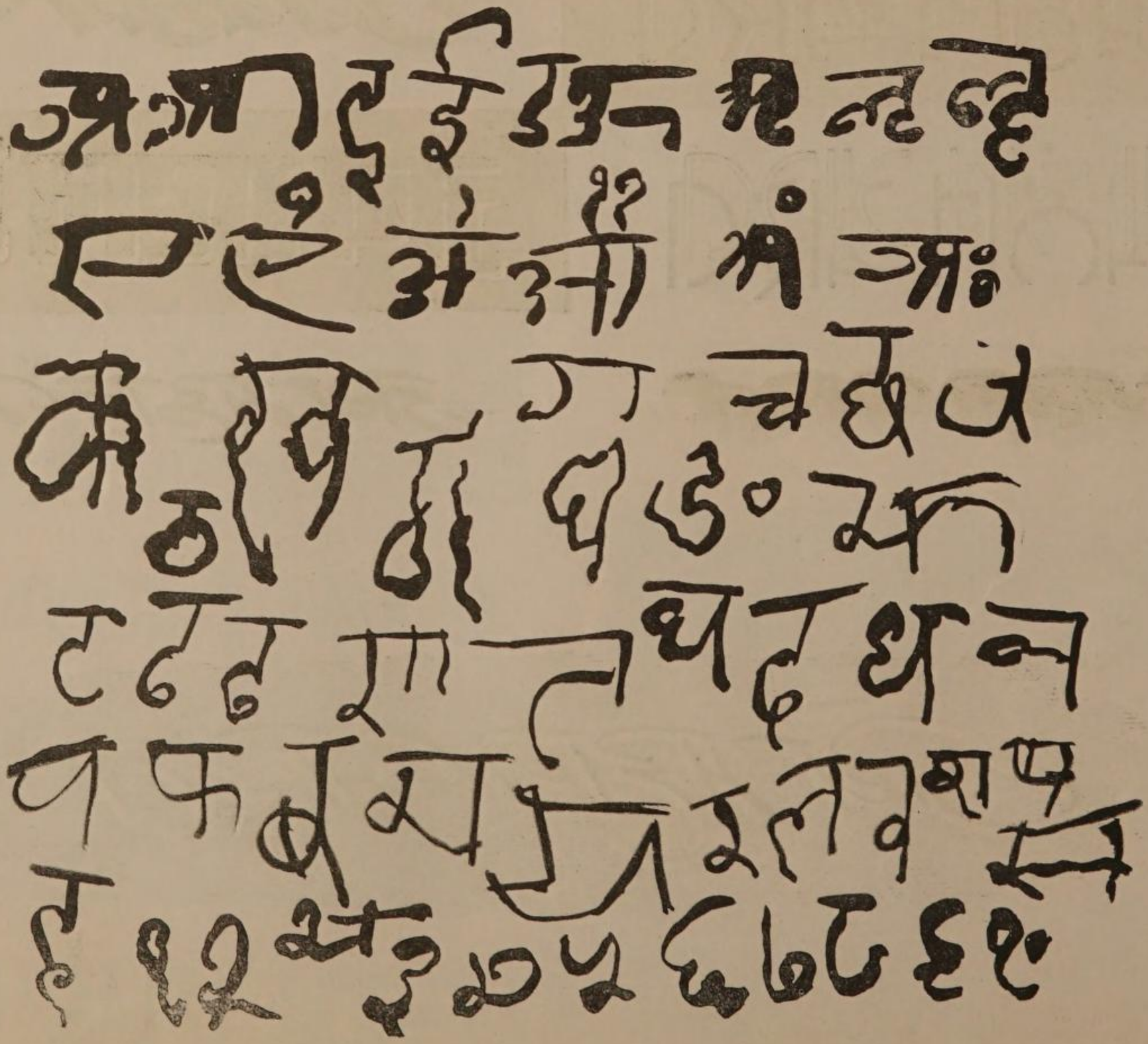

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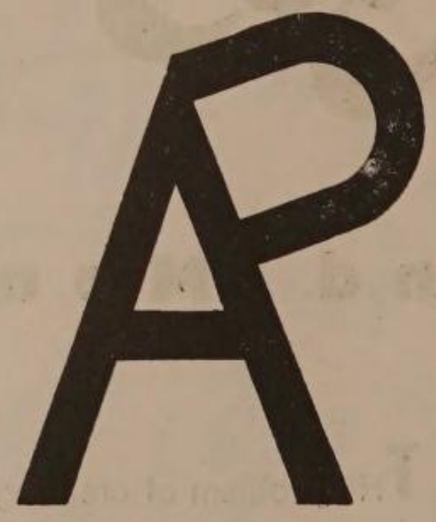
Initials and Monograms

THE problem of creating a compact unit of two or three letters is not uncommon to the working artist. The joining should be such that none of the letters get mutilated or effaced in the usage. Each letter should retain its shape and entwining of letters should be kept within limits. Above all, clarity is an important quality and should always be kept in view. The individuality of the constituents of monograms can be maintained by change of type, variation in point, direction or texture.

Om Mani Padma Ham
Buddhist Mantra as an insignia

Sotar Megas

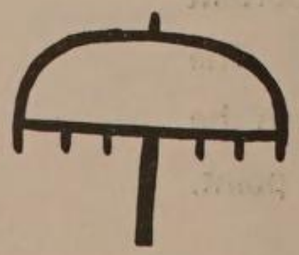


Apollo Dotos

Aspavarma

Mint Marks on Mughal Period Coins

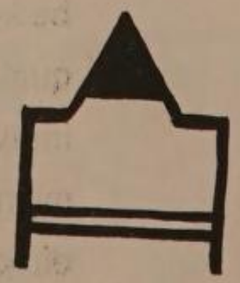
Humayun



Shah Alam I

Aurangzeb

Nawab of Awadh

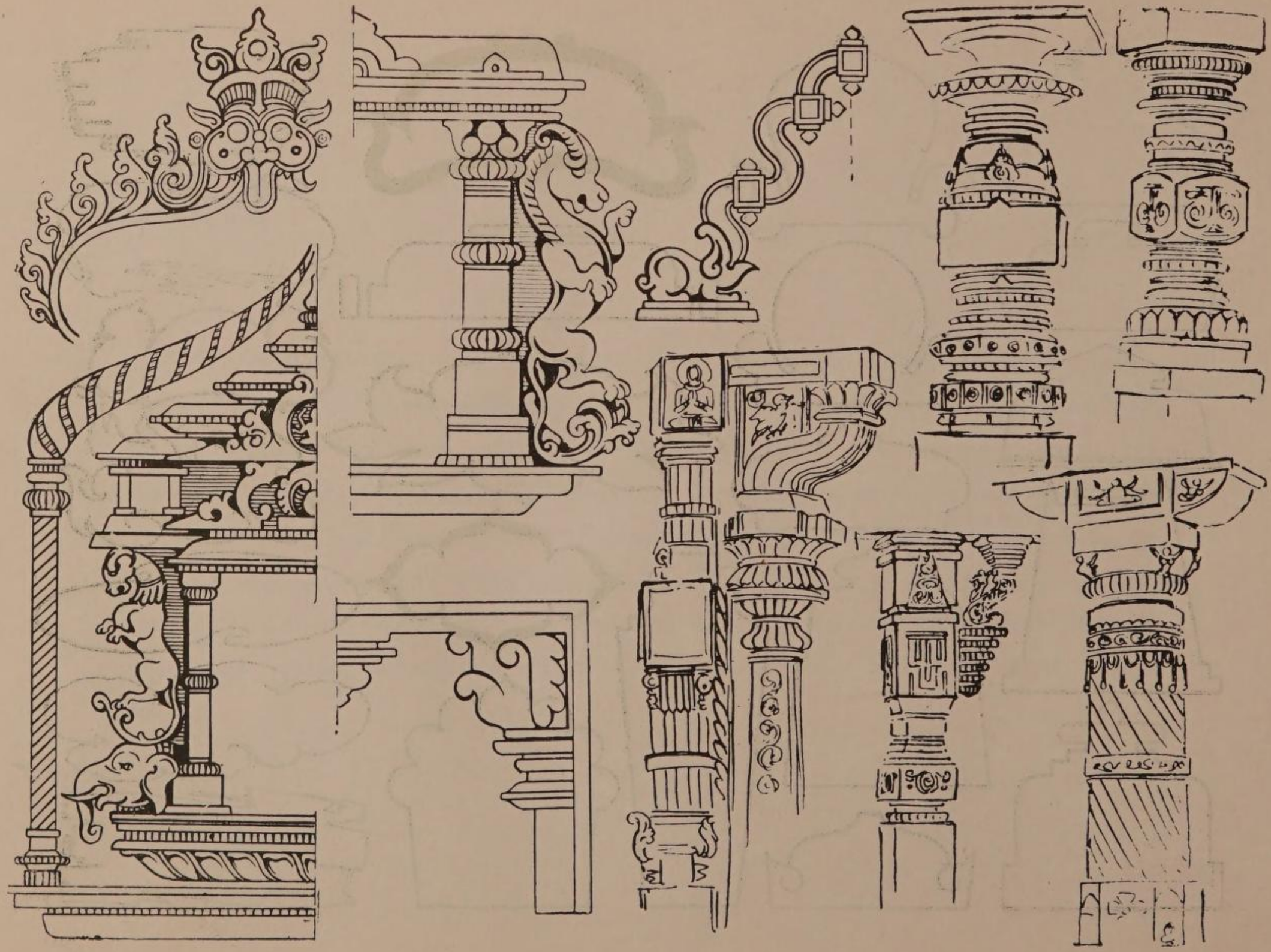


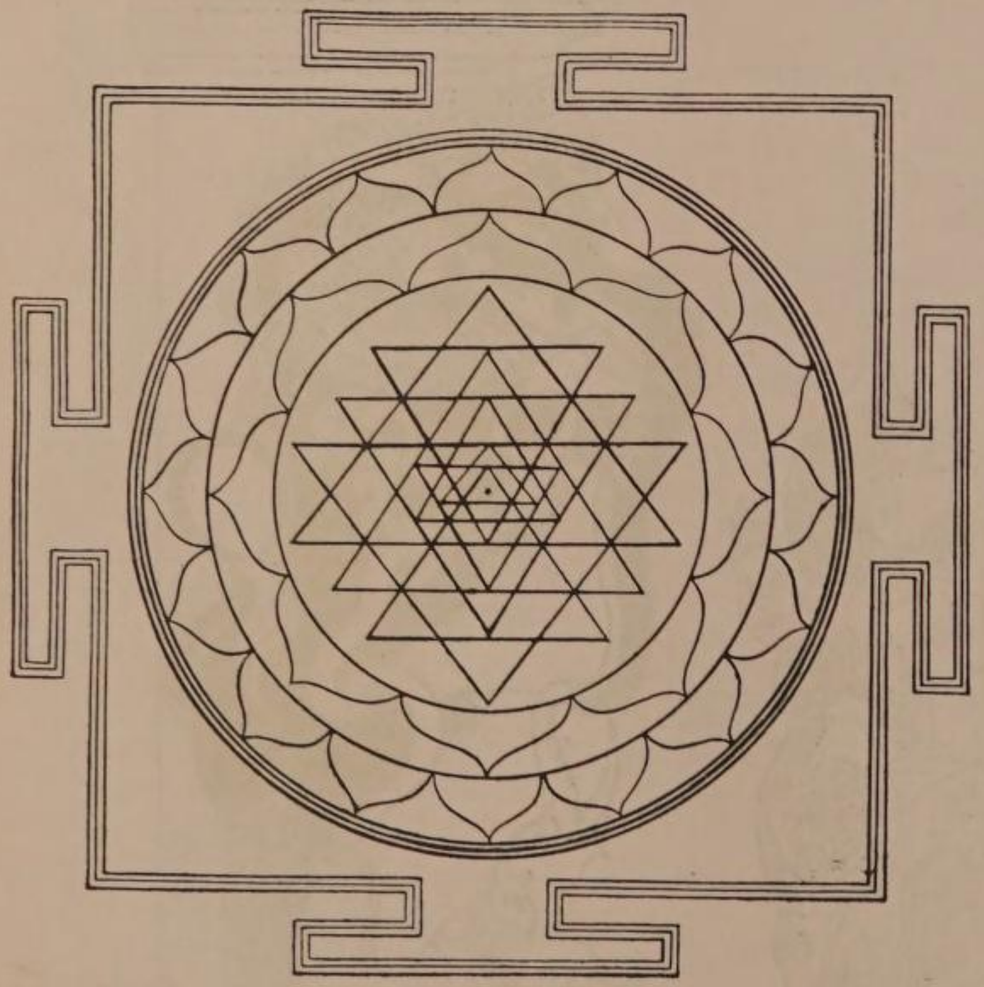
Shah Alam II

Elephant God on
Maratha Coin

Insets

INSETS are an interesting subject and an inventive mind can create shapes of exceeding beauty. The value of insets is realised particularly when the title matters, or the beginning of a chapter needs special notice. Here we have taken considerable care to illustrate only those insets which have a definite Indian-ness about them. The Lotus motif, the arch motif, the temple motif and the flame motif are chosen, and with the help of these arch types, endless variations can be attempted by the student. Any cursory study of Indian architectural drawings will give innumerable ideas for insets, and students of design should profit by them. The various illustrations given can be used with advantage for preparing attractive lay-outs of documents, certificates and other papers of legal importance.





13. A pictorial representation of Shriyantra.

Emblems

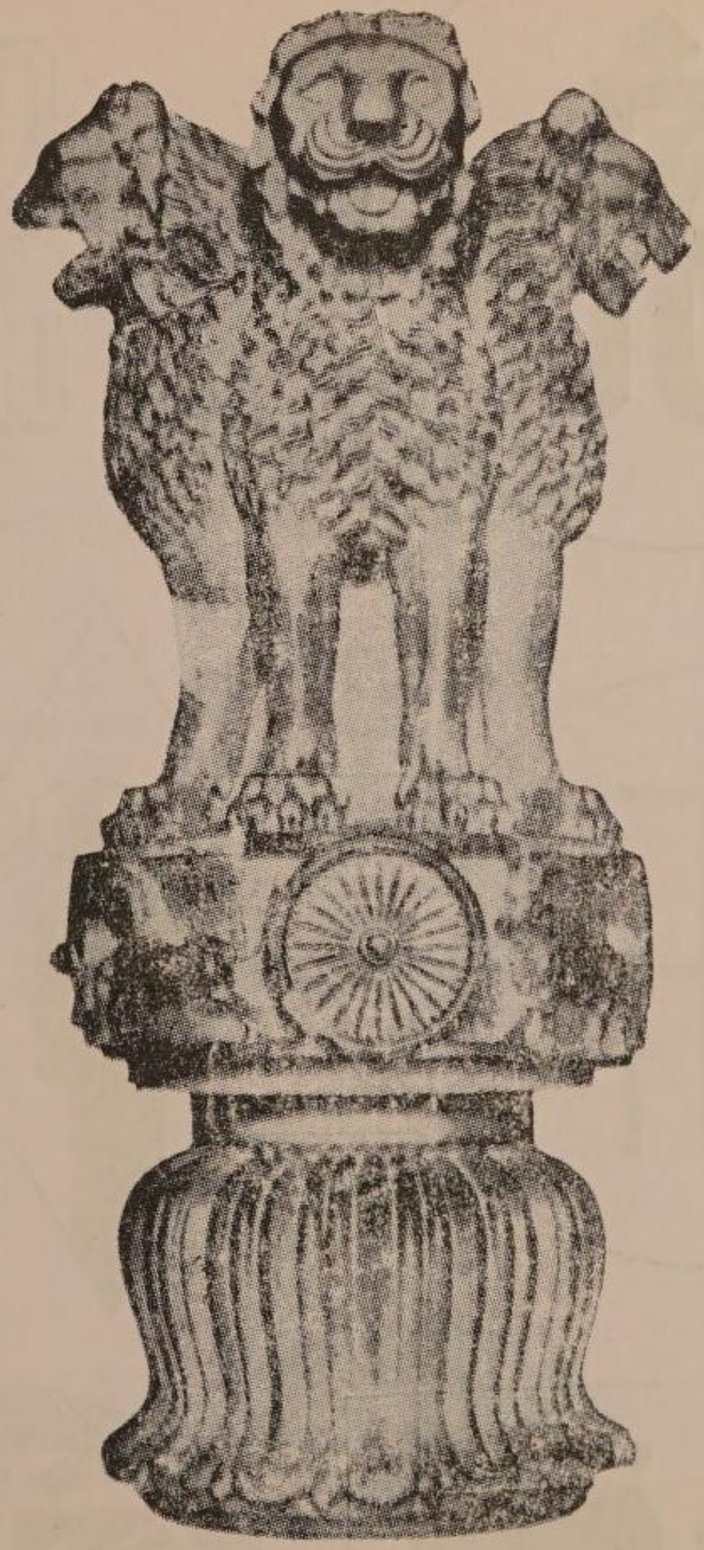
THE essence of Indian art can best be understood by the study of our past when religion was not averse to tolerance and philosophical outlook was not given only to a chosen few.

There are ample evidences in Vedic literature of rivalries being settled by passages-at-arms and discussions. Another aspect of their catholicity was that the Aryans were considerate towards their gifted opponents. They adopted the pantheon of Dravidian deities and made them their own. By a long process of assimilation, a unified culture of Bharata took crystalline shape, and it can justly be a matter of pride for those who belong to it.

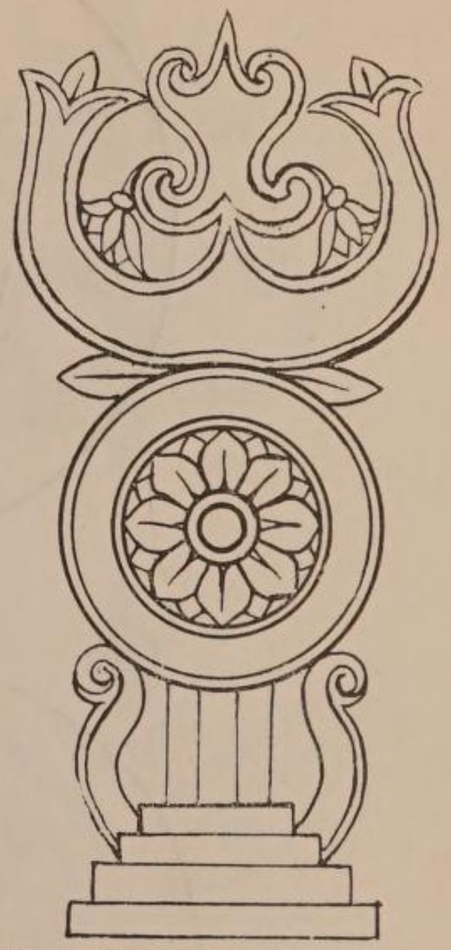
Numerous religious sects thrived simultaneously. Saktas, Vaishnavas, Tantrikas, Hinayanists, Mahayanists and innumerable variations of these lived in harmony. The emblems collected in this chapter are particularly chosen from ancient illustrations and texts, and from the traditionally accepted objects having symbolic content.

The Lotus, the Conch shell, and the Swastika have a history that goes back to the age of the Vedas. All these symbols have a profound cosmic significance and have shapes that are eminently graceful. A lotus with its open petals, elegantly balanced on its stalk, rising tensely above the blue water level, is aesthetically a very satisfying motif and has found universal appreciation.

The conch has a shape that can be beautifully adopted in the decorative scheme of any design. Secondly, the religious association of a conch gives added sanctity to the symbol. The Swastika is more austere and has a geometric tension about its form. It has also a universal significance. It has been found in Mayan, Mexican, Chinese, Nordic and Indian designs, and everywhere its religious import has found ready acceptance. Along with these, many other types of emblems have been exemplified. The motifs of elephant, lion, peacock are common and can be utilised in an artistic way.

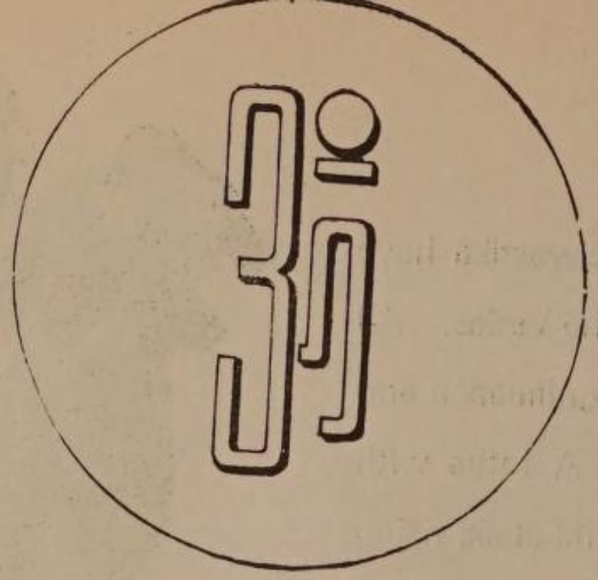


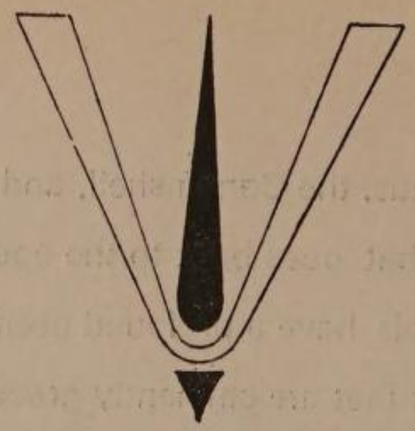
14. The wheel of law (Dharma-chakra) adorn the capital of an Ashoka pillar, Sarnath.

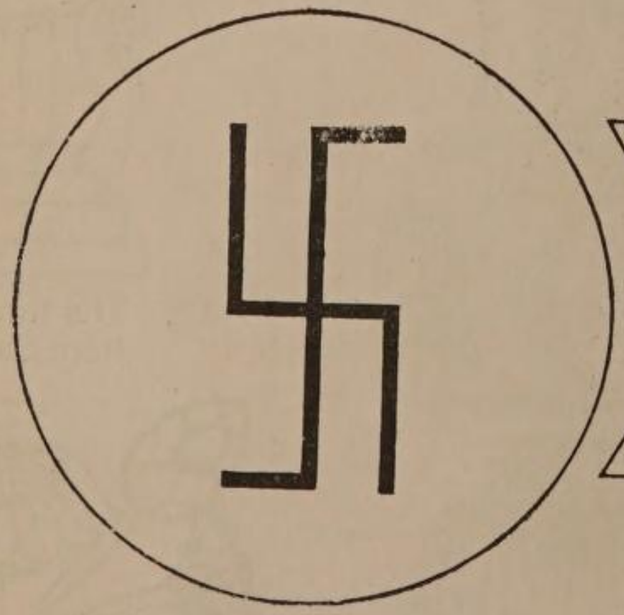


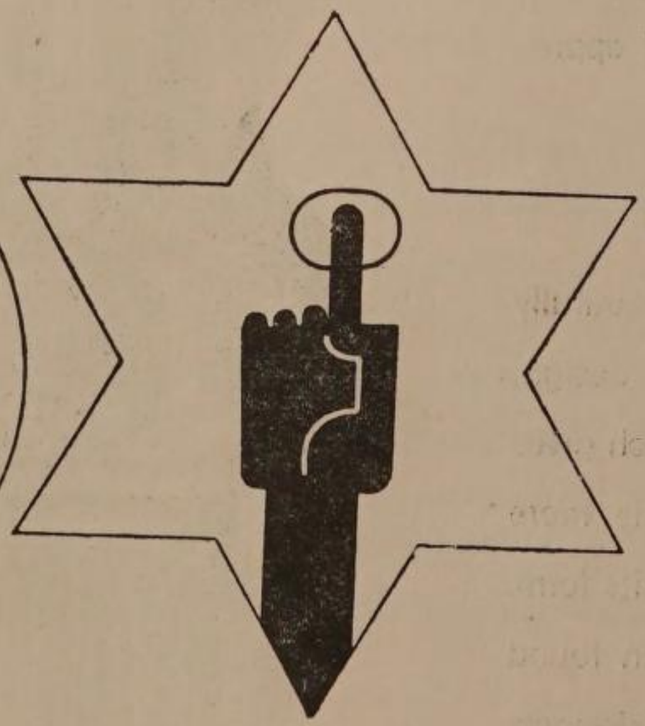
15. The triratna symbol from Sanchi stupa.

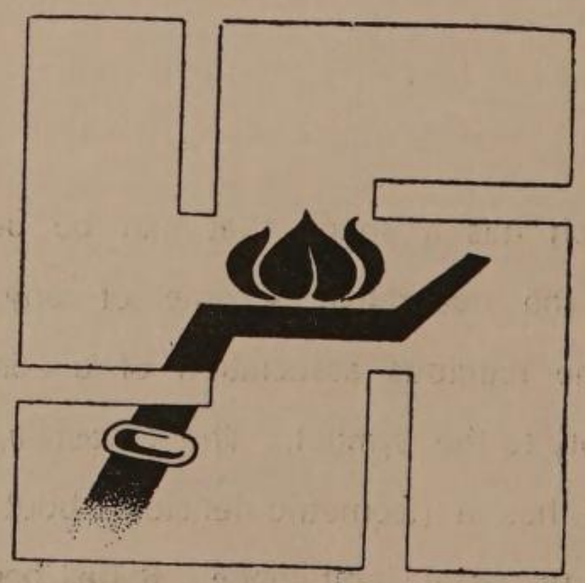
16. The hieroglyphic symbol of Amrita Kalasha.

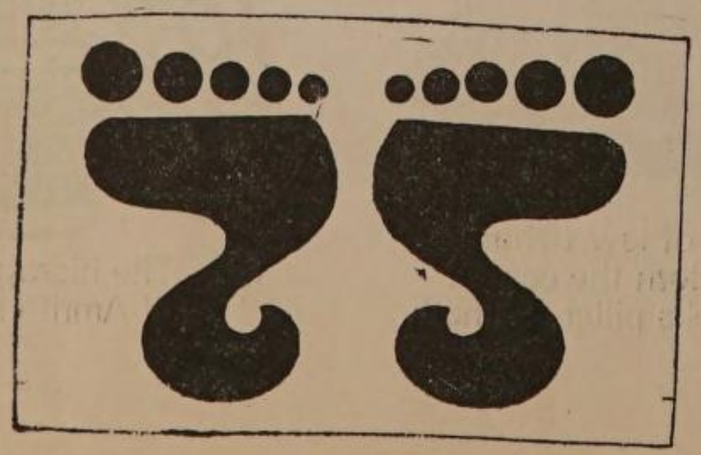












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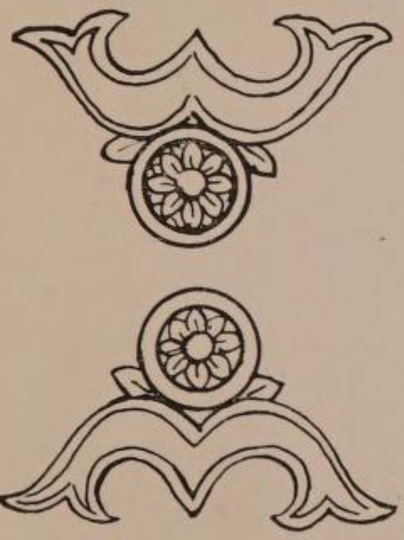
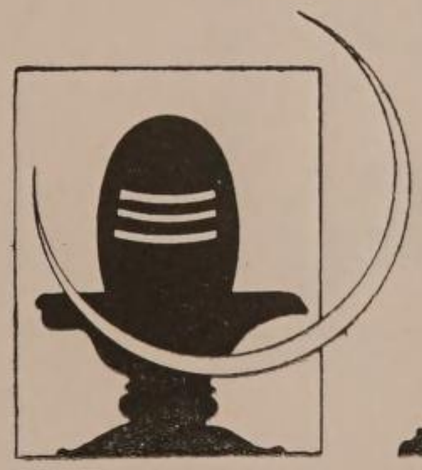
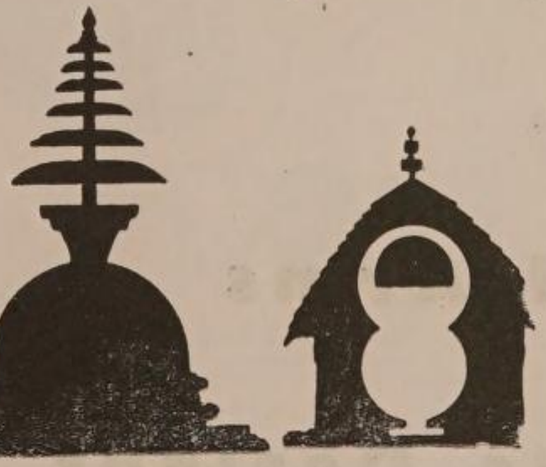
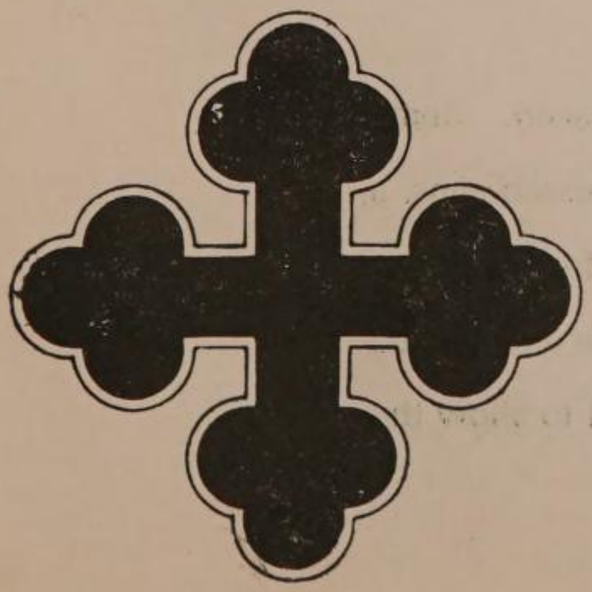
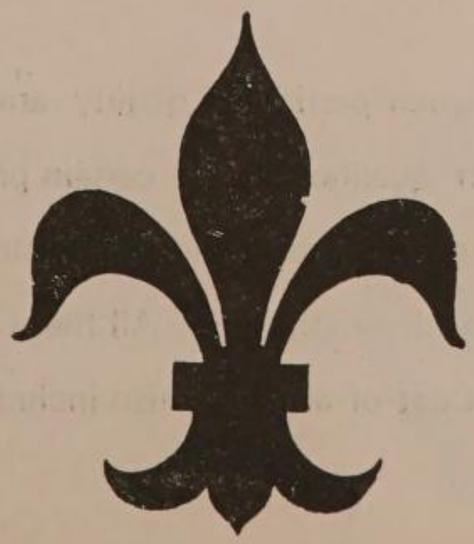
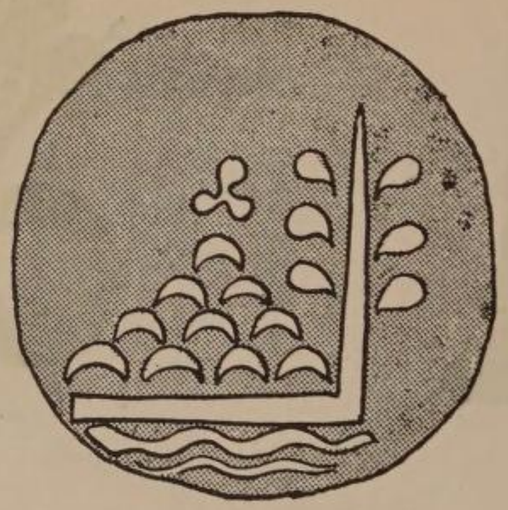


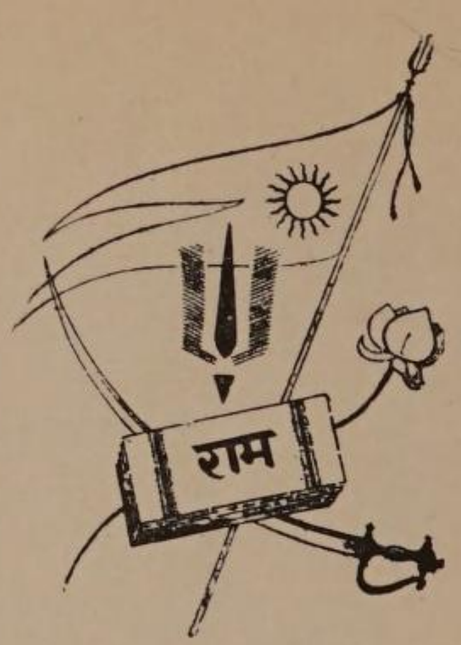





ANDHRA
Gautamiputra

Coat-of-Arms and Heraldic Designs

IN these designs various animals symbolising some particular quality are taken. Some distinctive object is chosen to stand for certain qualities or for certain professed aims, a balance stands for justice, a bull for productivity, sword for protection, a shield for a similar motive, lion for strength, elephant for good nature and wealth, etc. All these are enumerated here and some of the successful examples of the Coat-of-arms are also included to show the manner prevalent in our times.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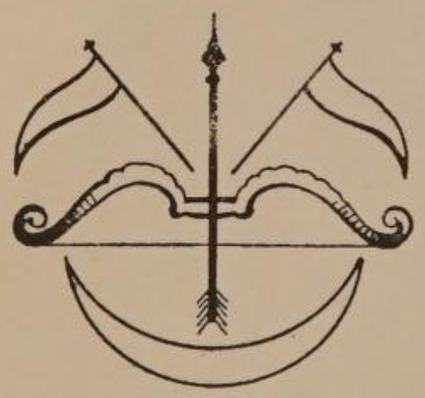

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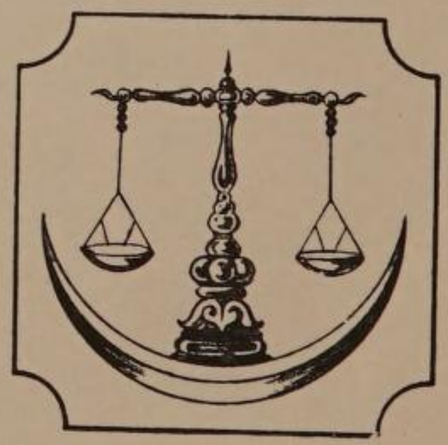

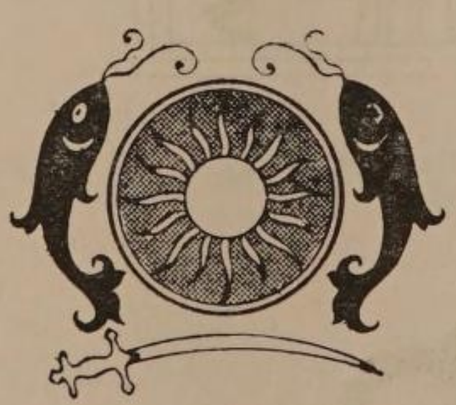

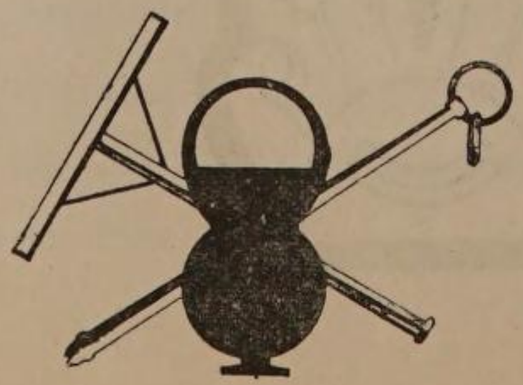

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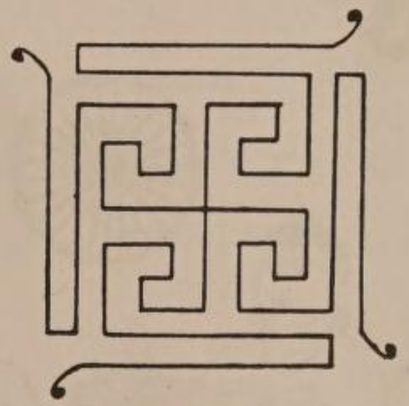
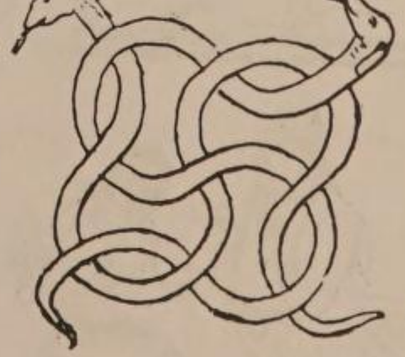
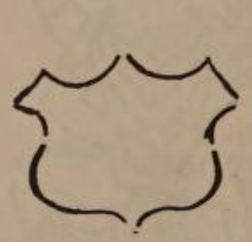






Designing

INDIAN art has made a distinctive contribution to make to the wealth of world's designs. The matchless quality of our older textiles is deservedly famous. Great sensibility in organising and planning was required for it. All our ancient sculptures, manuscripts, furniture and textiles show ample evidence of our sense of designing. One distinguishing characteristic of Indian design is that we do not find Nature imitated or copied in it; here Nature is understood and lived. Designs have, as it were, their own inner vitality; they grow, they flower like flowers in Nature, but with strict dimensional emphasis. That is why roses in flower-pots do not find favour in Indian design. Here its purpose is well-defined and within that definition the motif moves, veers and flowers. Indian design, therefore, can accommodate any motif of animal and vegetable world and yet look like an ordered intellectual exercise.

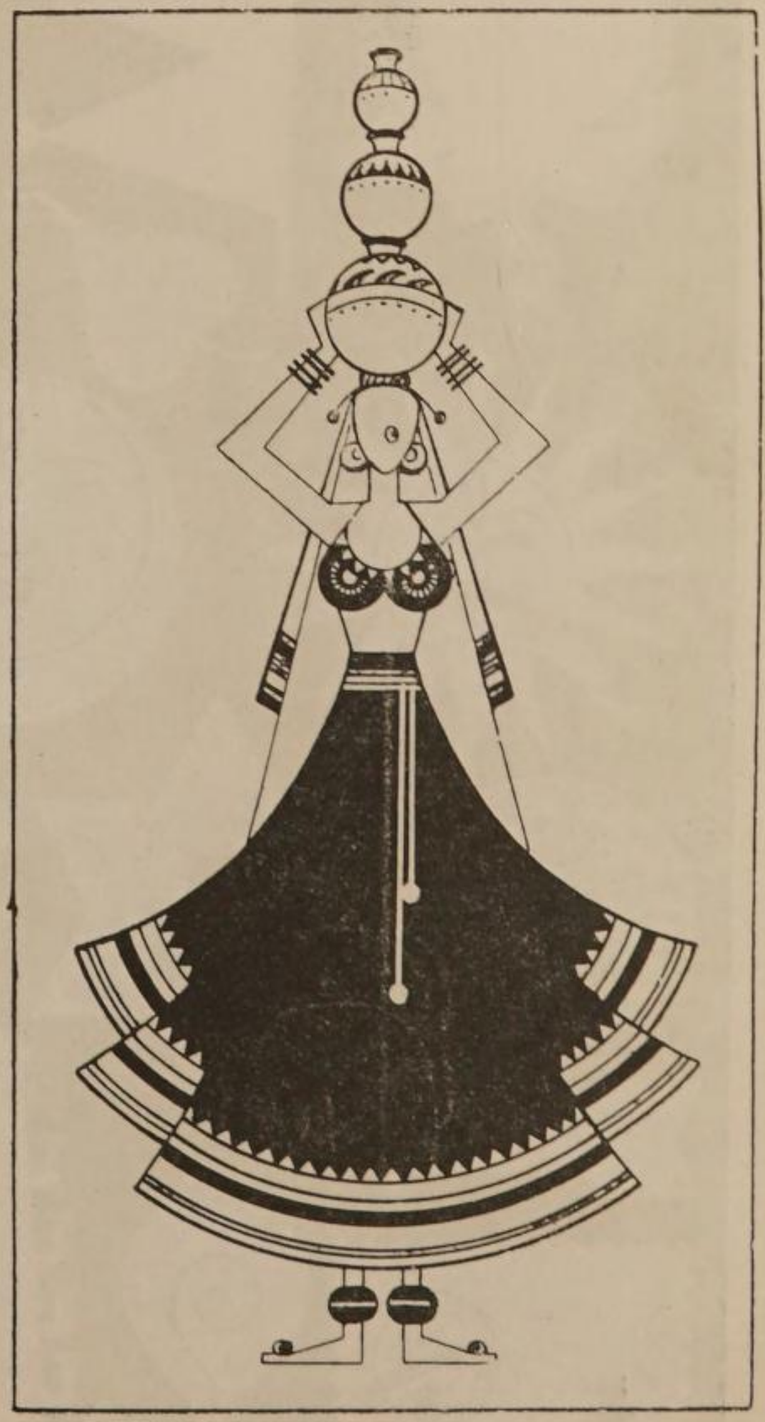
Along with human depictions, we find some magnificent designs in the frescoes of Ajanta. Here it is a veritable feat of artistry and a matter of joy. Colours and lines, motifs remote from naturalism like half-bird and half-man, everything weaves into the dominant rhythm of the design. The ultimate effect is like a necklace of precious gems continuously brilliant.

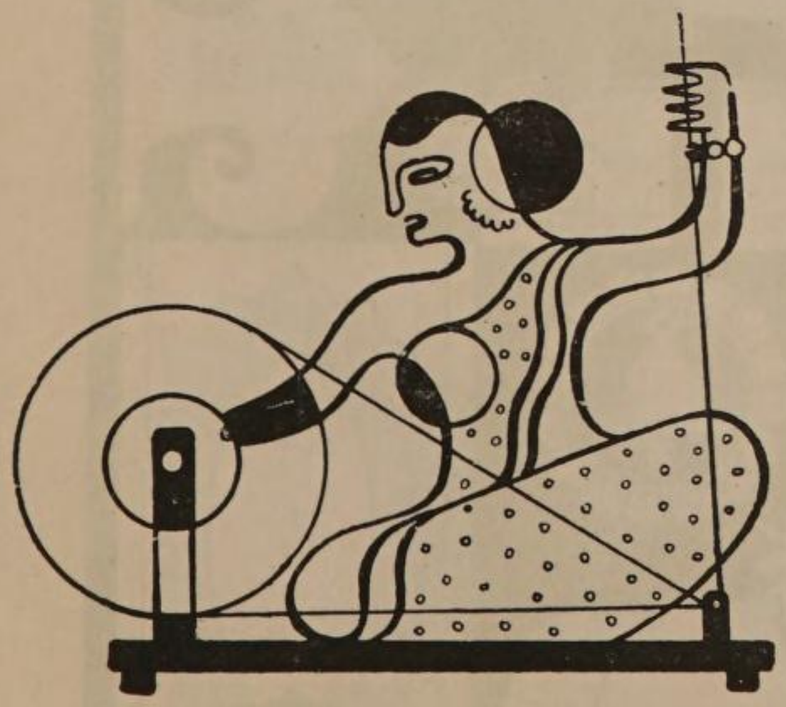
Ellora, Elephanta, Badami, Amaravati, all these have splendid encrustations of superb designs and any student of design will find a perennial source of reference in them. Similarly, the various profusely decorated columns of South Indian temples will give an added source of beauty. The faculty of designing in our ancestors was acute and alert, the artists never copied or imitated naturalistic process. Their treatment was always formal, which enabled them to work on monumental as well as minute concepts, with an equal sureness of handling. Their vision pierced beyond the visual and tried to grapple with the ideal. No drab, reality—they knew that even drab reality hides the ever-fresh flow of the ideal—for them. Their gods, goddesses, Apsaras, Kinnaras. Yakshas—all took to wings in an impassioned flight to verified status.

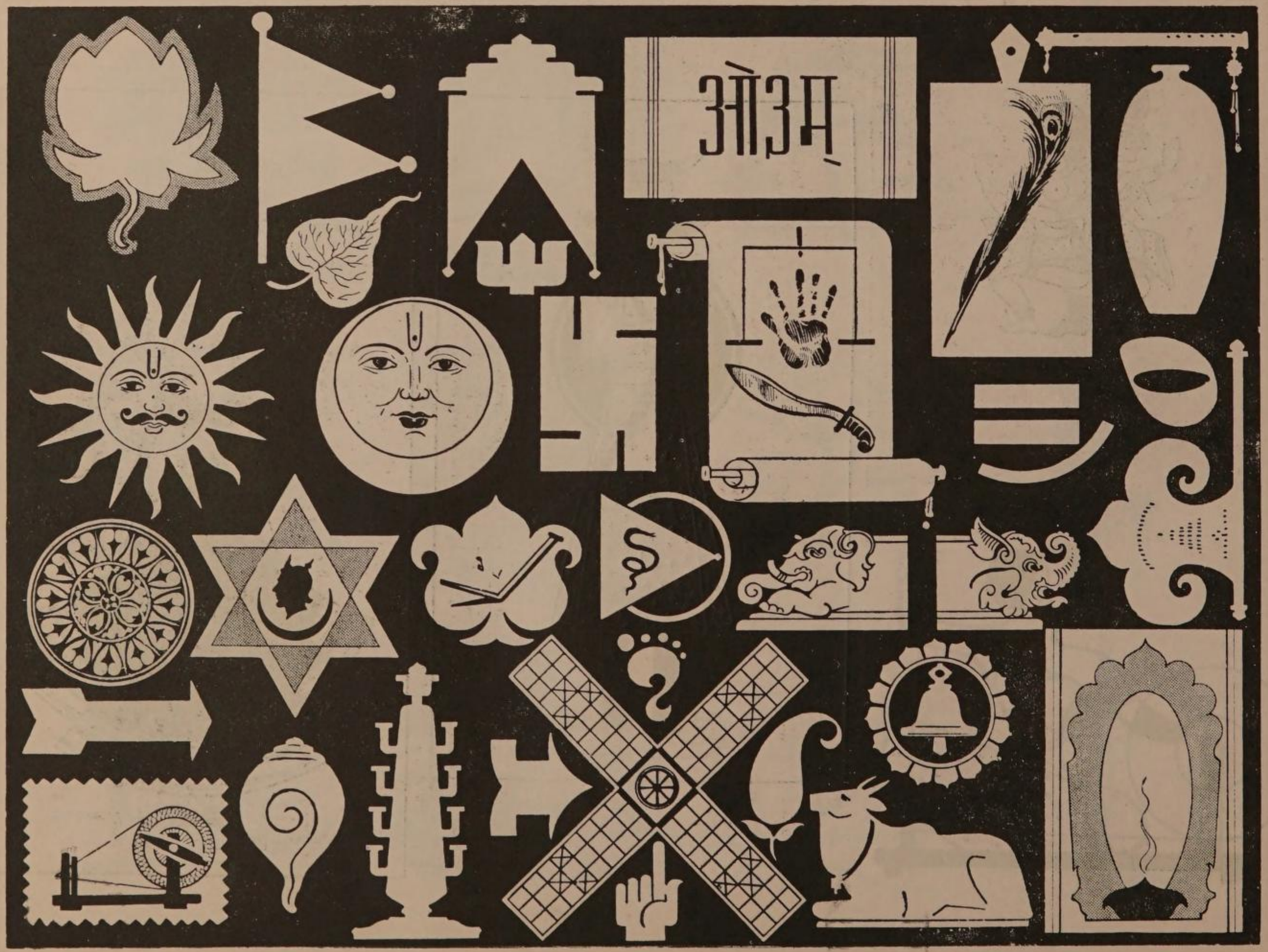
Geometric designs are really a foreign influence, especially of Islamic culture, which did not tolerate natural representation. They have brought in repetitive decoration.

Here we have given some rudimentary principles of design and the stages in arriving at a required result.

The first stage in the execution of a design is the division of available space; second in order comes the determination of the chief 'motif', and lastly, the elaboration of the main motif, as required by the sub-divisions of space. Elaboration need not be repetition. By way of accent and variety, a different motif can be brought in, but it should undergo a necessary rhythmic transformation before it can lend itself to use.



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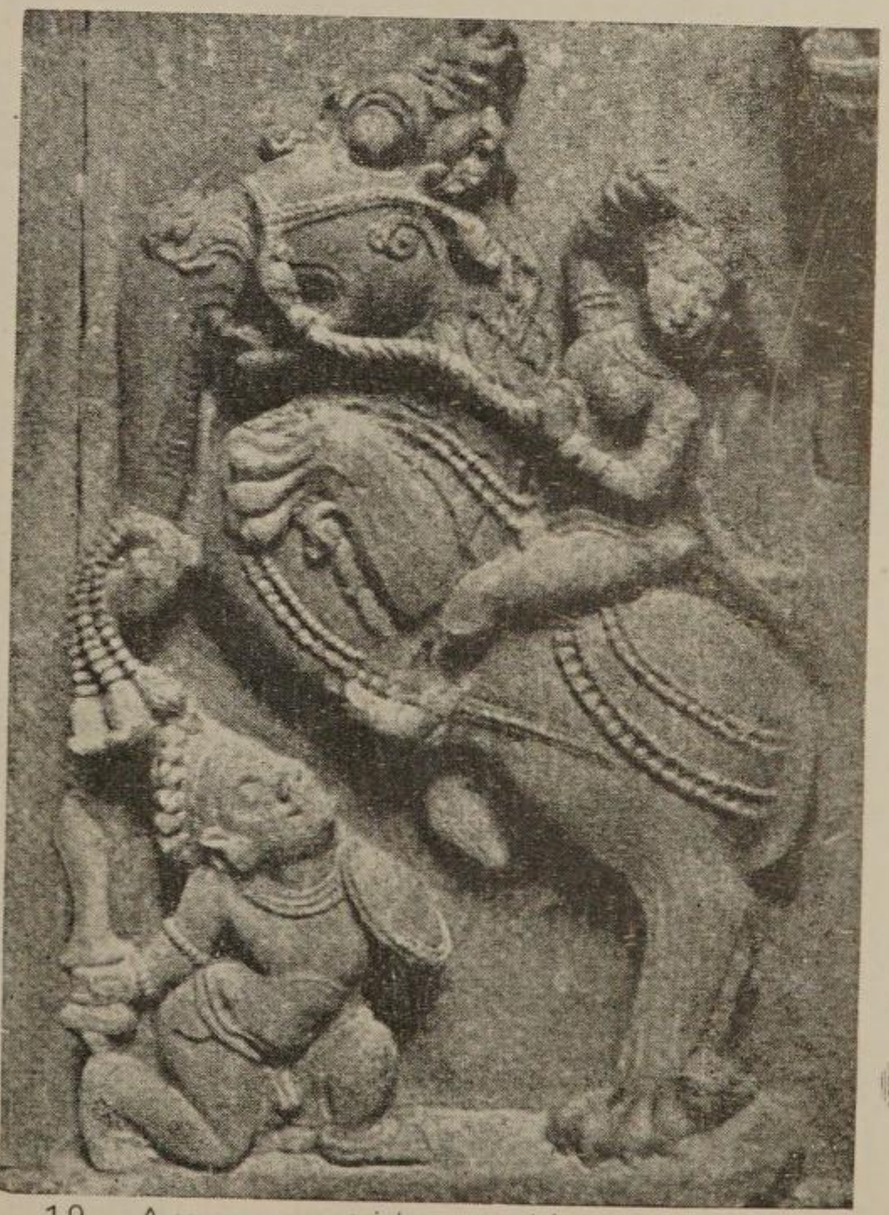
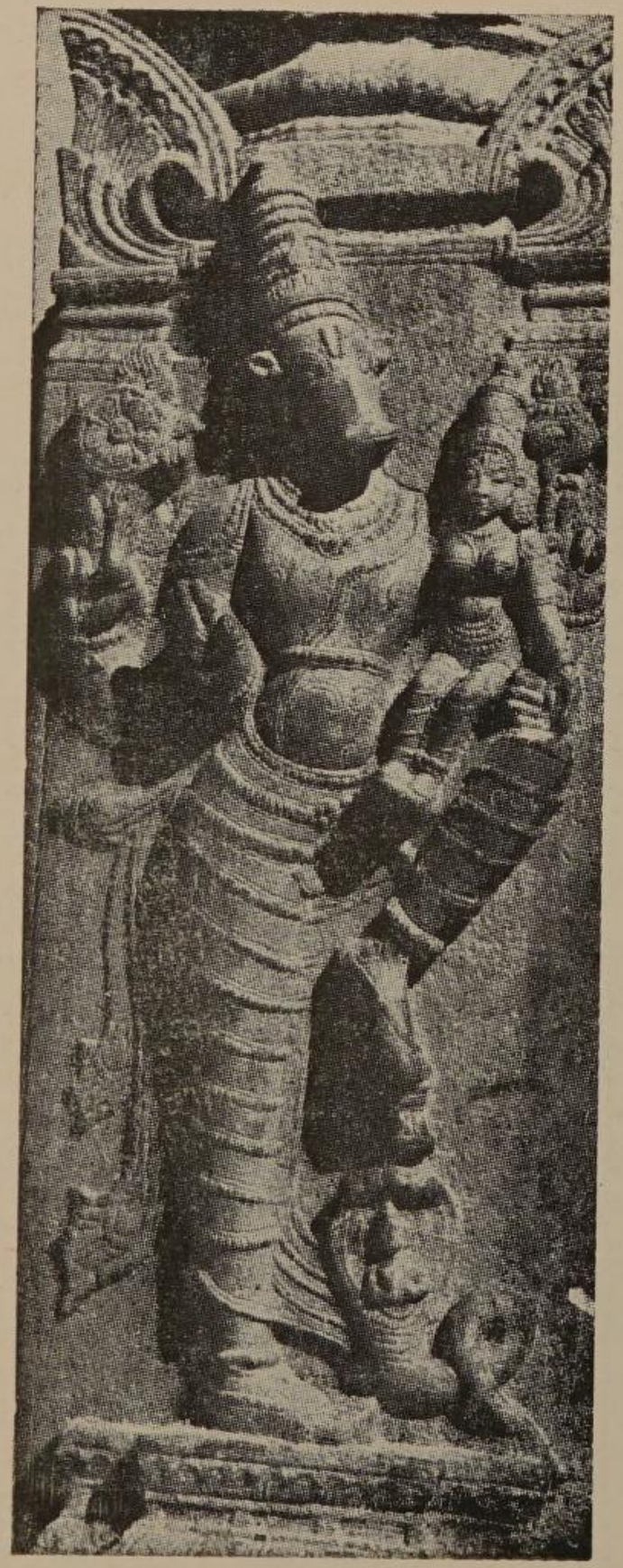
17. Steatite Seal, Mohenjodaro, 3000 B.C.

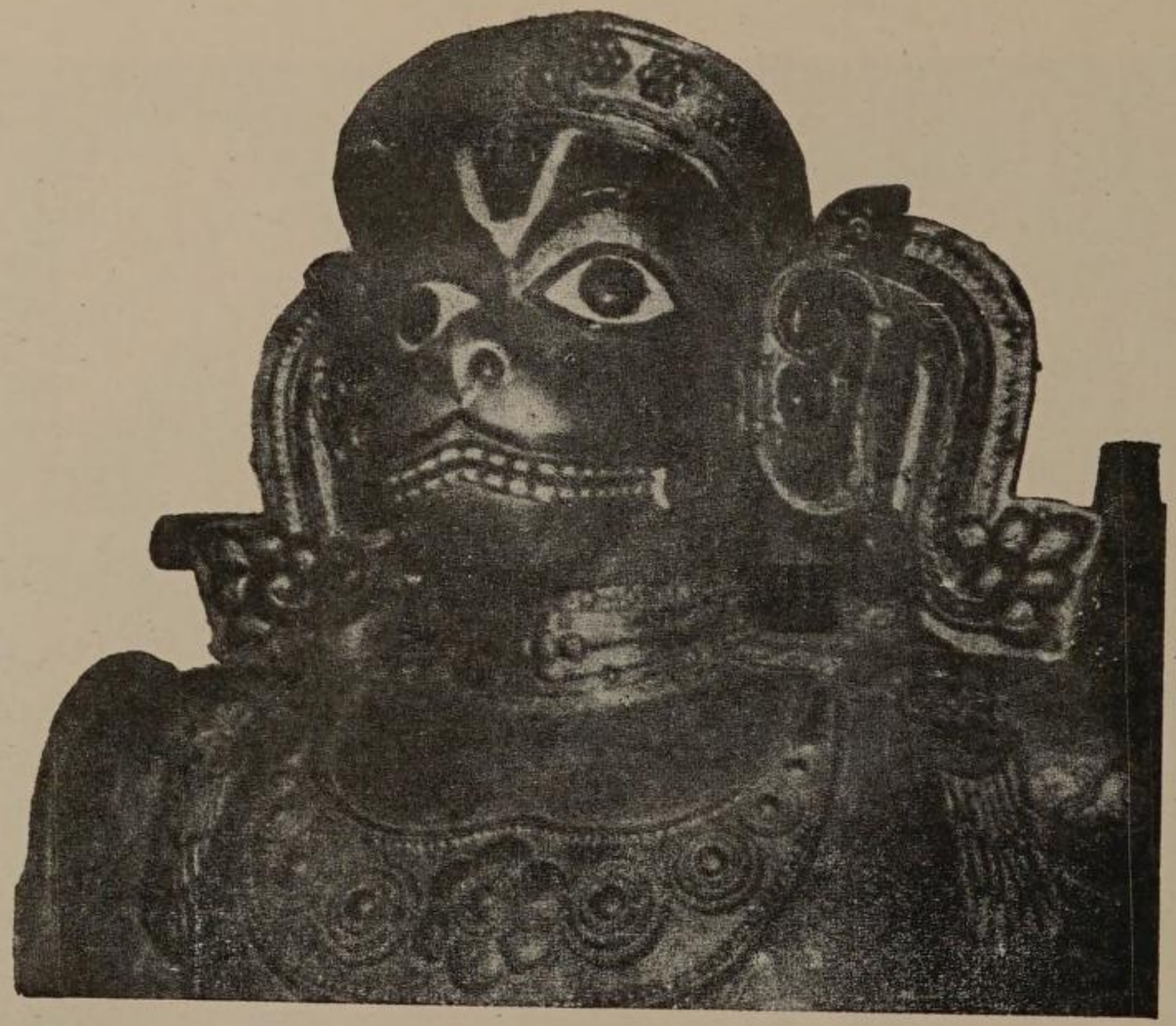
18. Coins showing Chandragupta and Kumaridevi, 320 A.D.



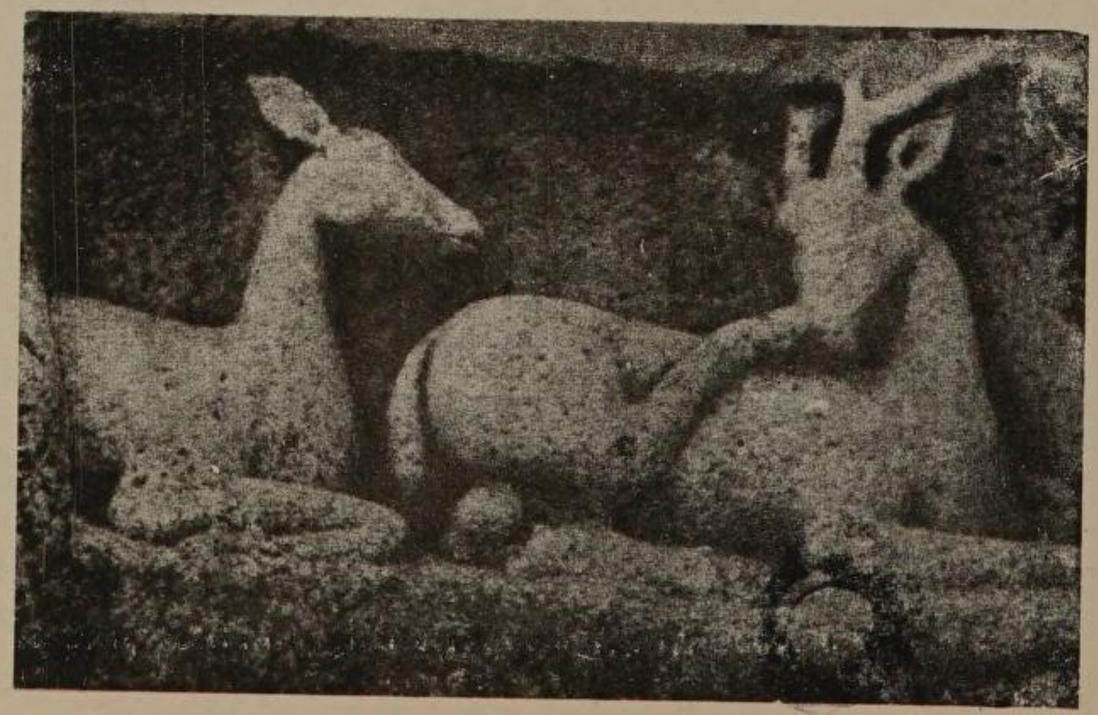
19. A woman astride a mythical animal in stone, South India.



20. Varaha rescuing Earth goddess, Kanjivaram.



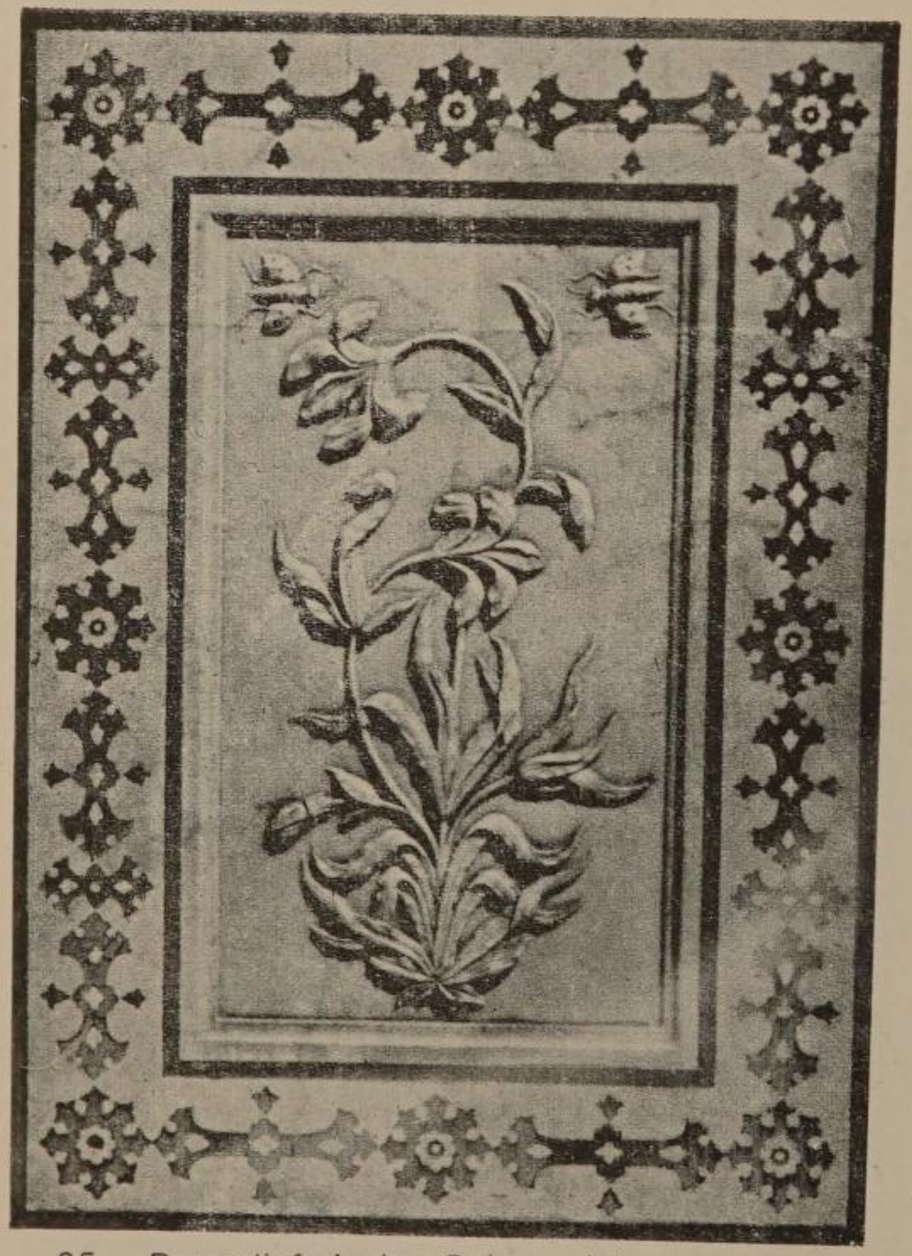
21. Hanuman, Belur 1117 A.D.



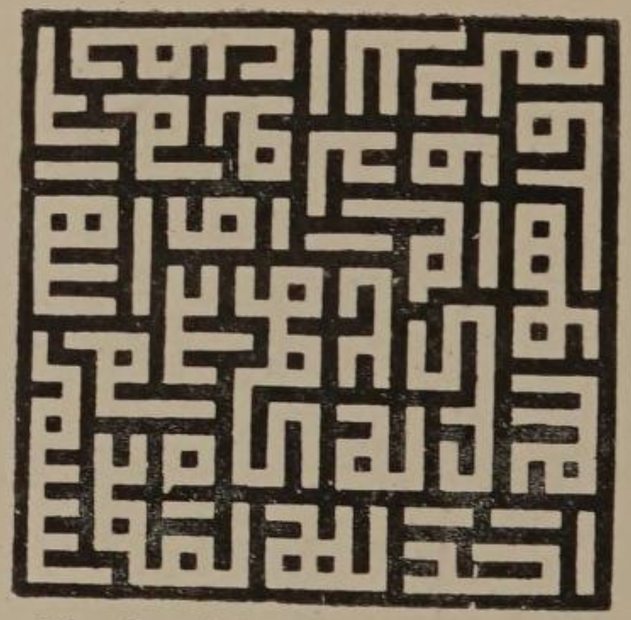
22. A pair of deer, Mahabalipuram.

23. Hanuman carrying Vishnu, Vrindavan.

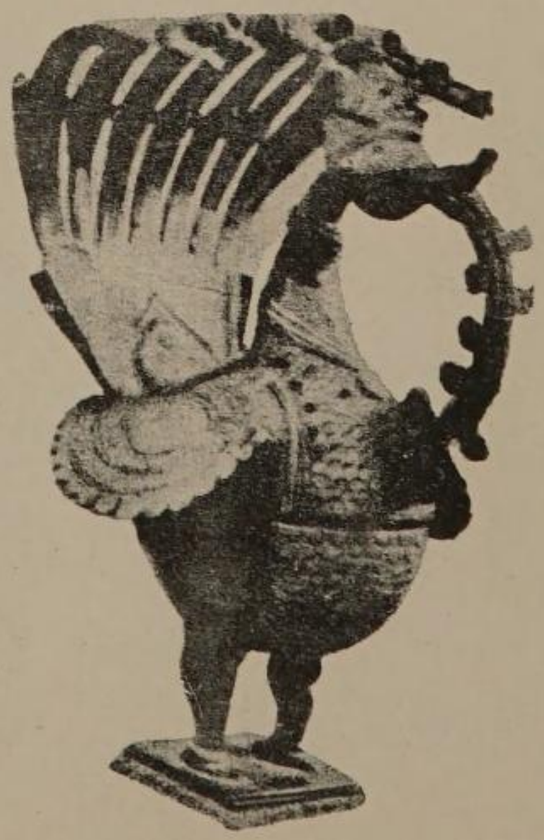
24. Ganesha in dancing posture, Magnificent relief sculpture, Belur.



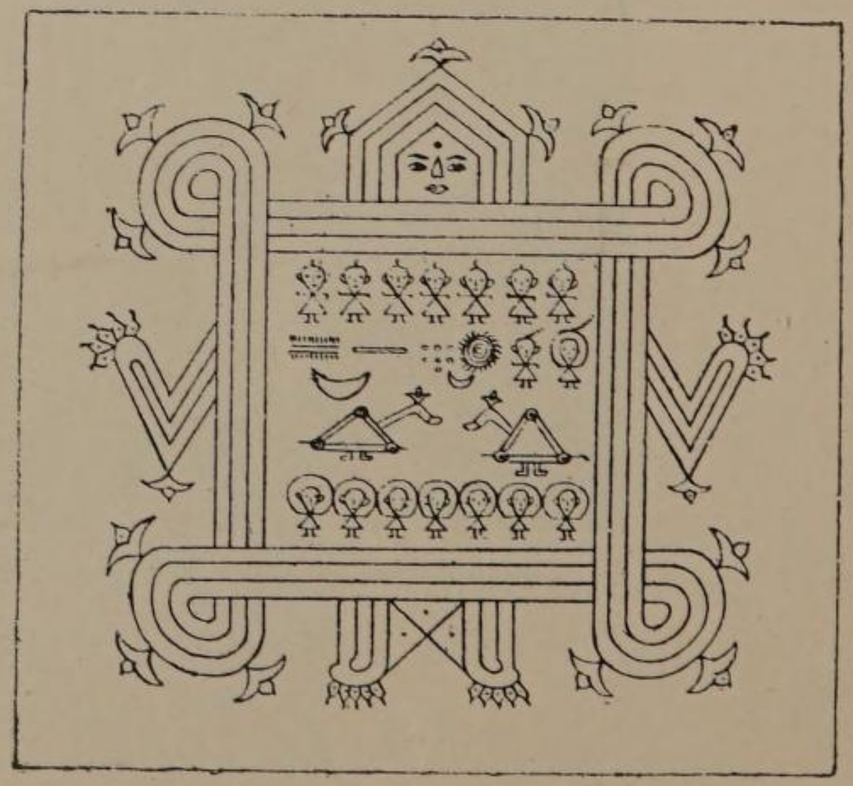
25. Bas relief, Amber Palace, Jaipur.



26. Panel showing stylised Persian script.



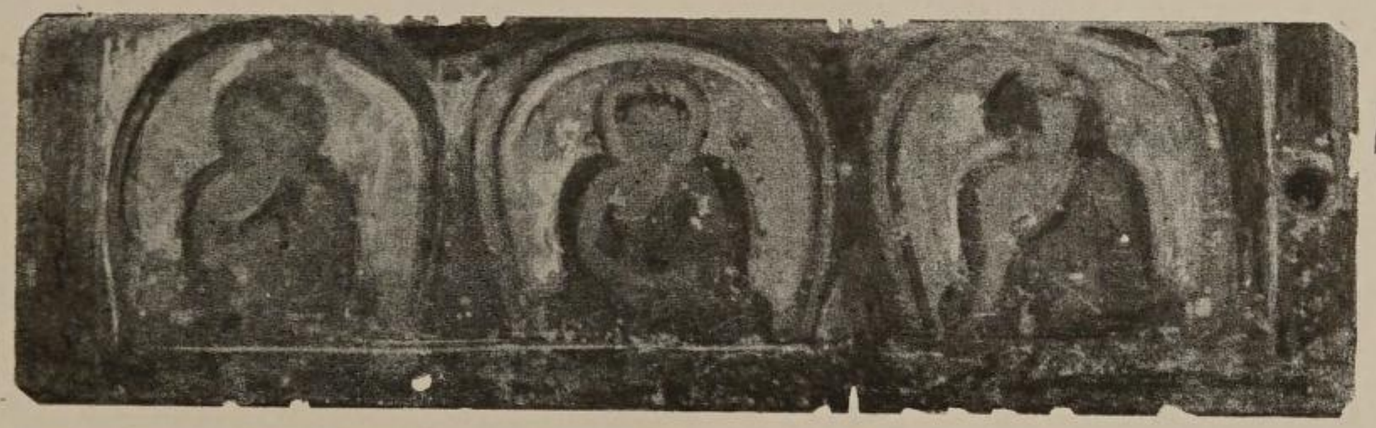
27. Stylised peacock.



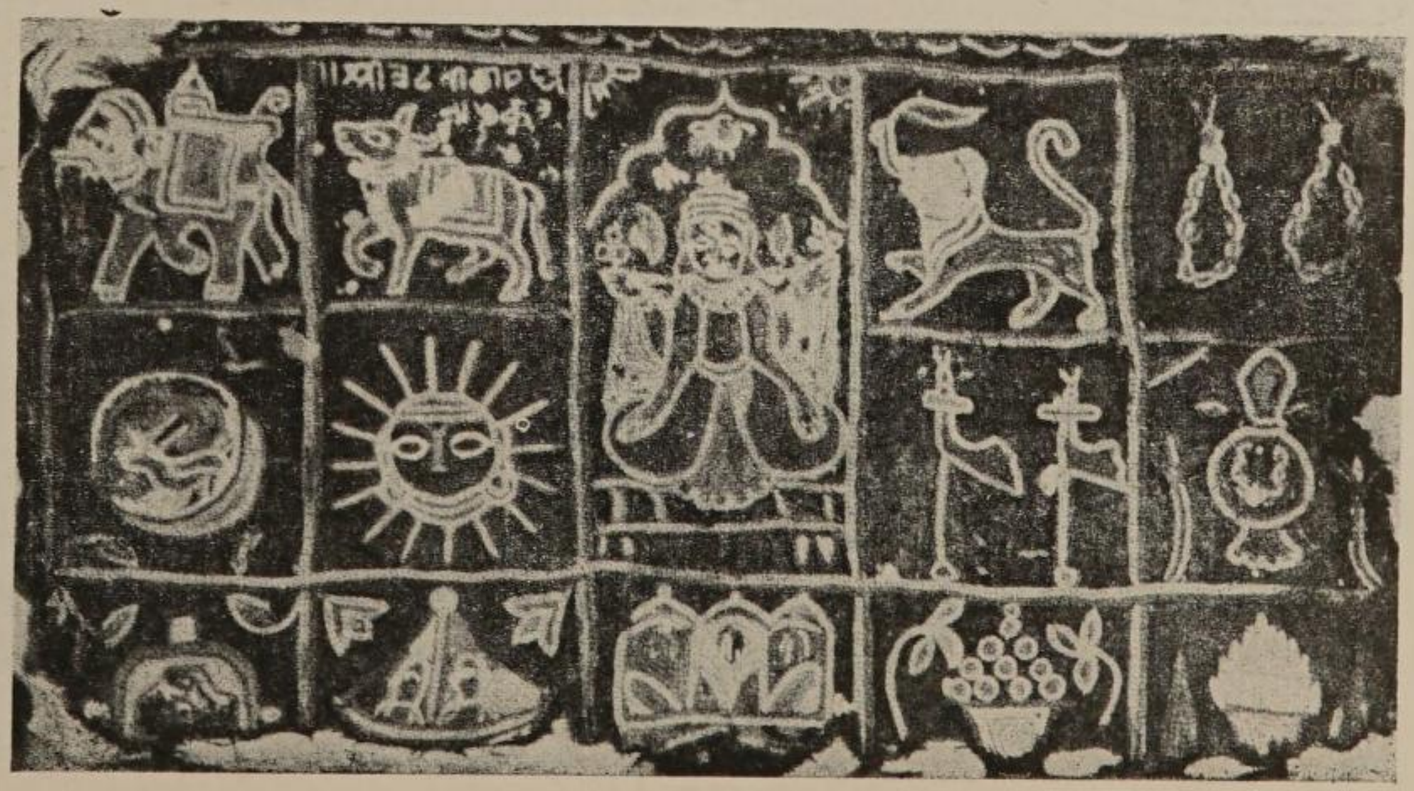
28. Sanjhi.

Book Covers

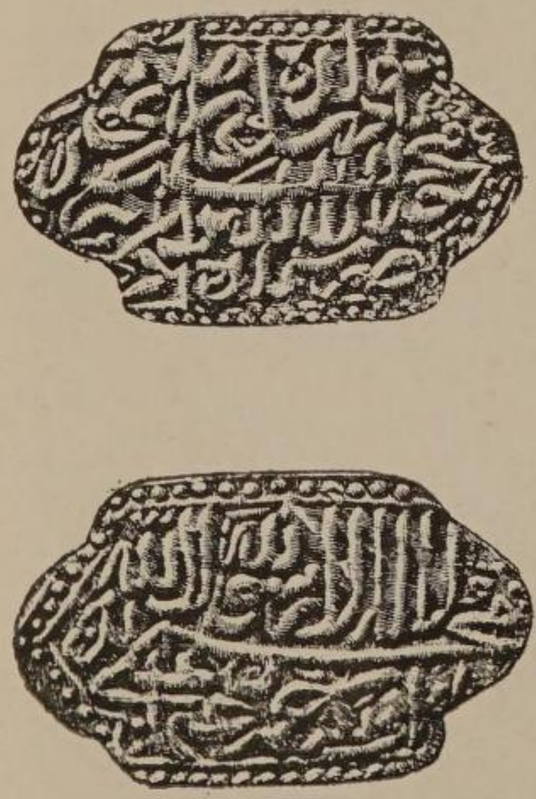
29. Book Cover.



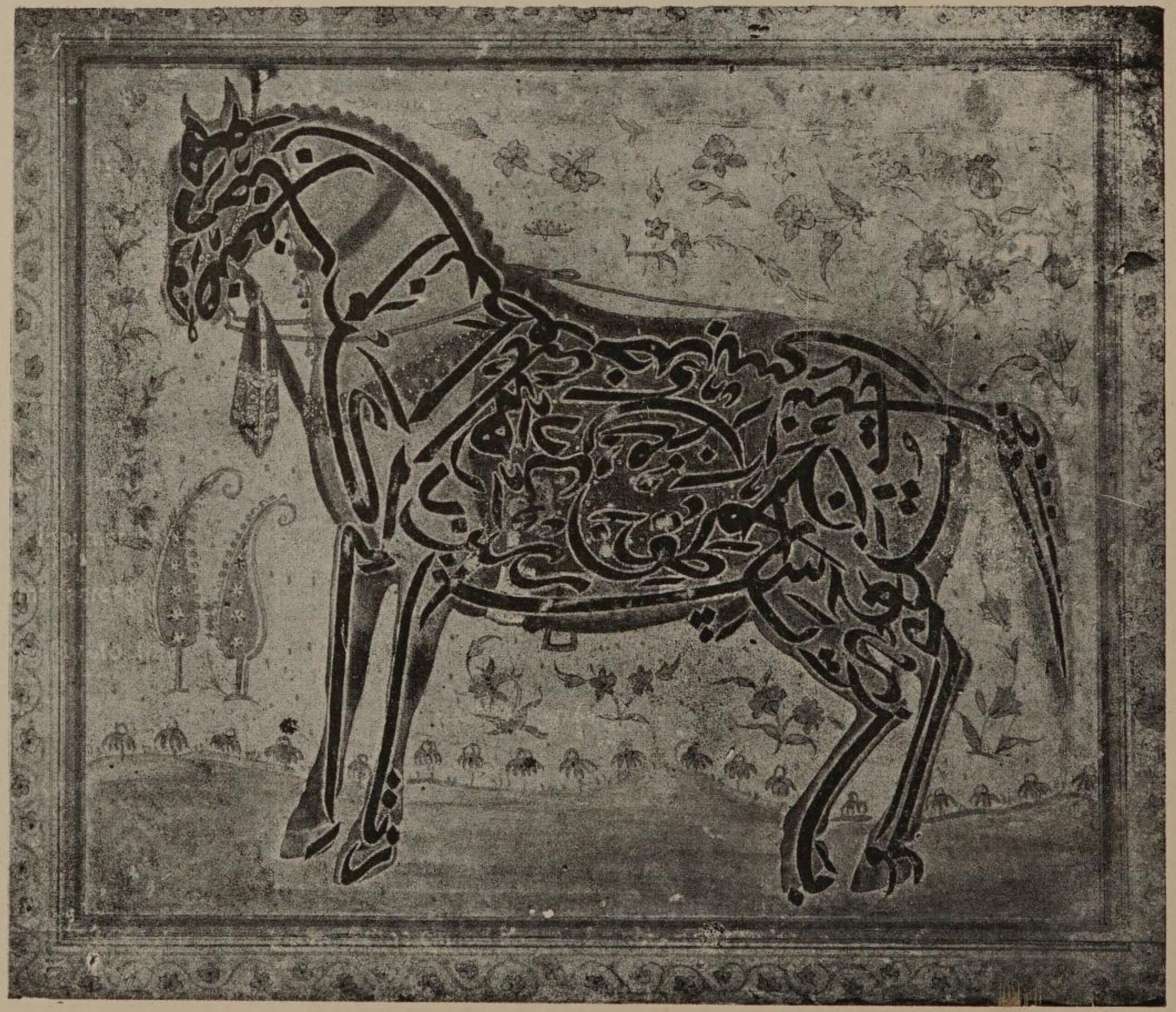
30. Detail of Pl. 29 showing seated Buddhas.



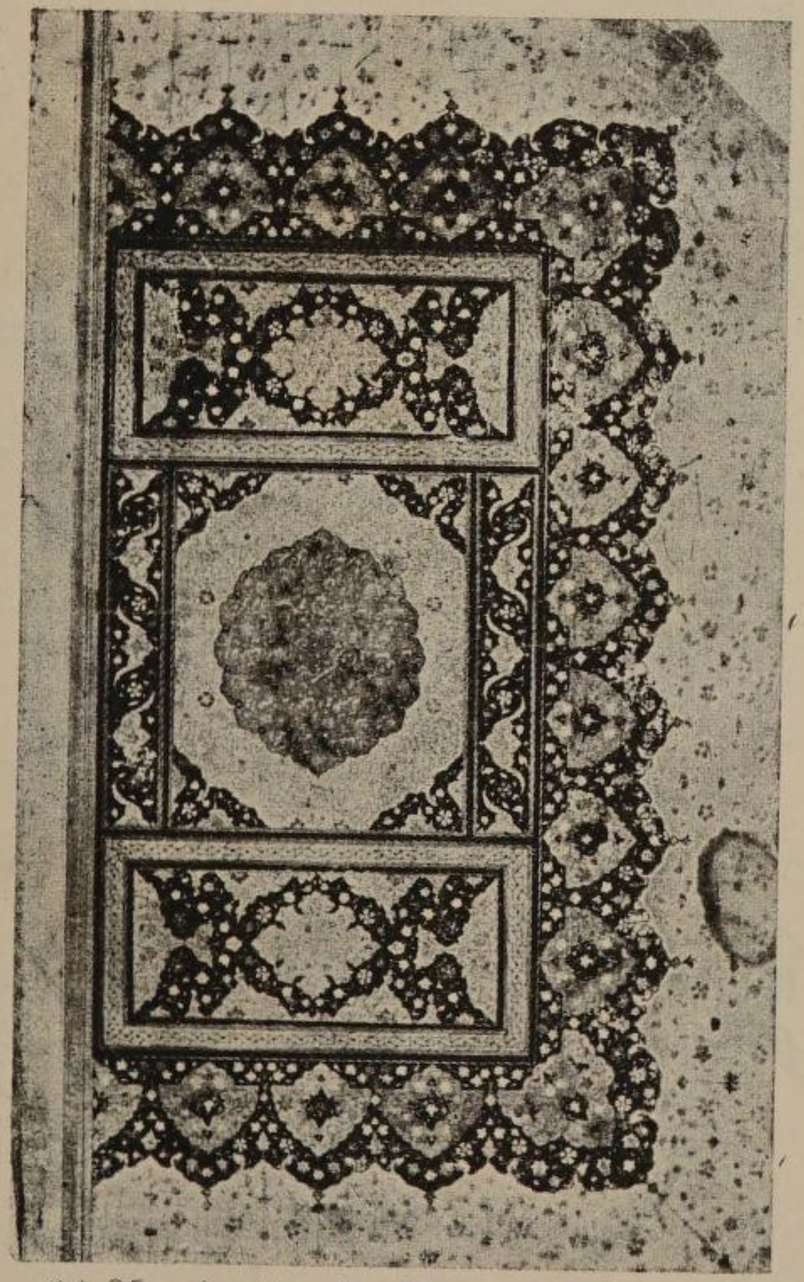
31. Book-cover, Kalpasutra, 15th century.



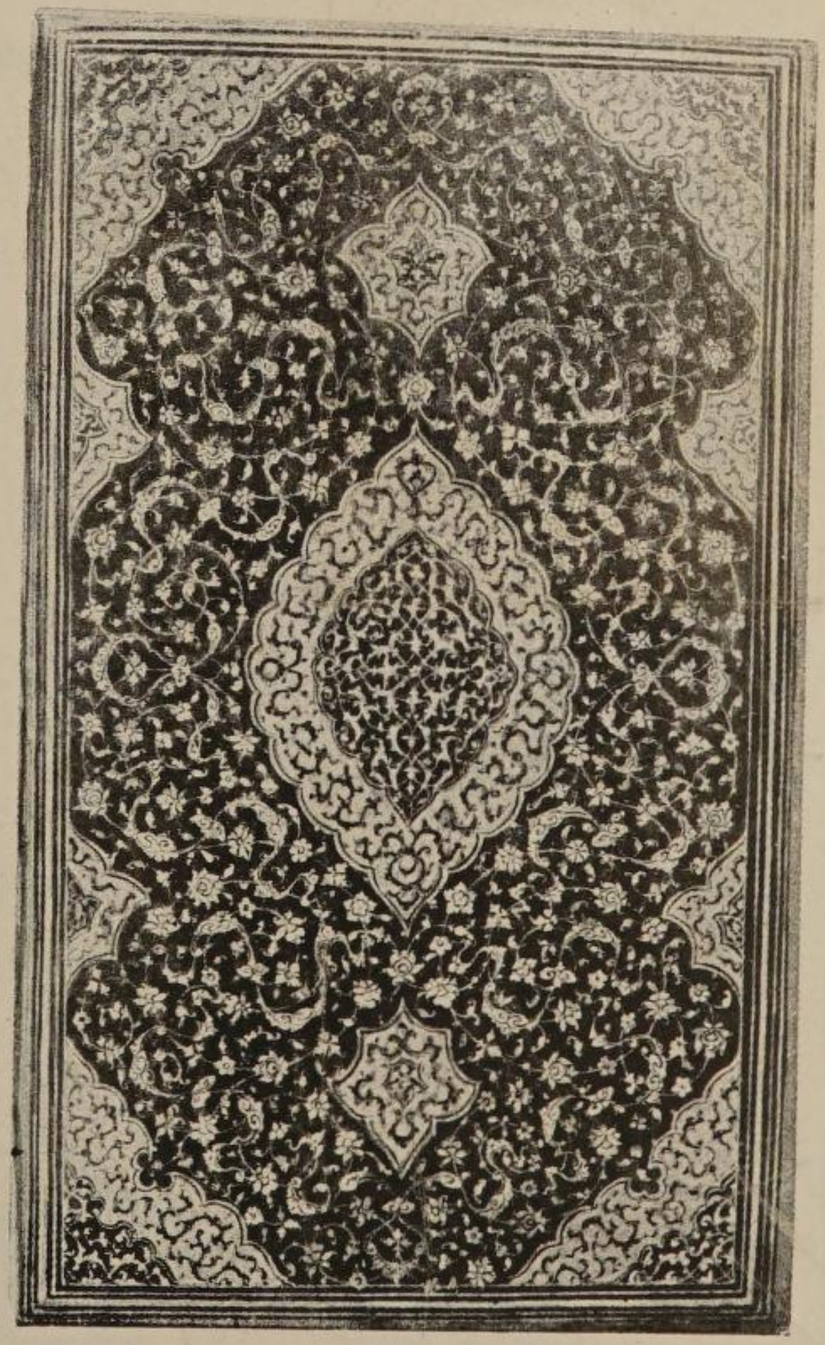
32. Inscribed gold coins.
Akbar period.



33. Horse composed in Tughar style calligraphy, Deccan.



34-35. Leather book covers with golden work from Teharan Museum.



35.

अन्धा
आलोचना
जुआरी
संरक्षता
उड़ान
चूहा
चूहा
चूहा

Symbol	Significance
Flower bud	—Lovely, beauty, purity, innocence, childhood, possibility.
Envelope	—Secret message or protective covering.
Lamp & Pitcher	—Life.
Footprint	—Remembrance, guidance, or following.
Hand Impression	—Challenge, Horror.
Key	—Solution, way to success.
Flourmill	—The ultimate grinding by time.
Cobweb	—Entanglement, Illusion.

Target —Victory or aims

Seal —Justice or genuine quality, authenticity.

Sand clock —Evanascence and uncertainty of life and time.

Chain —Bondage, unity, relation.

Mile post —Achievement.

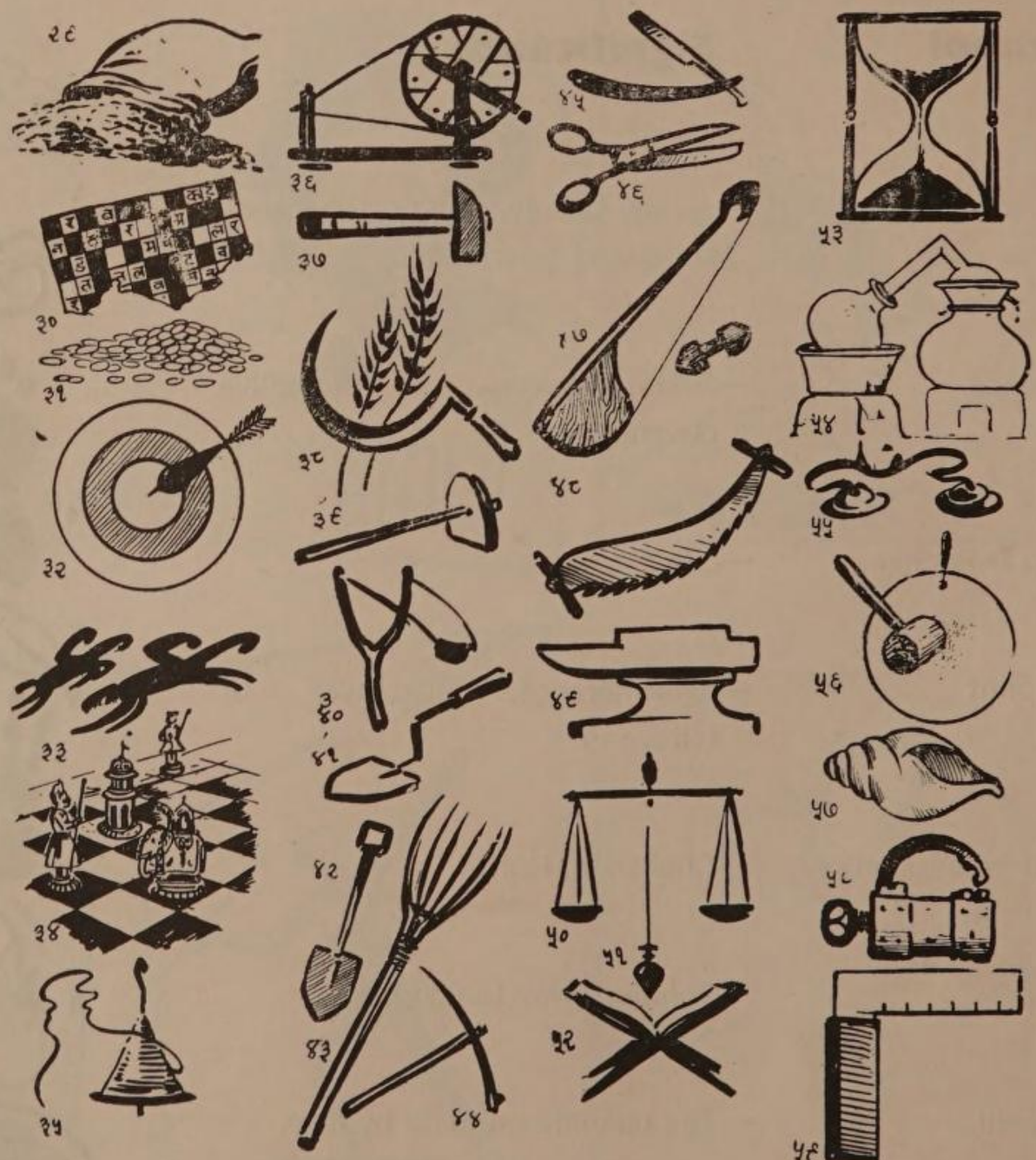
Dial —Industry.

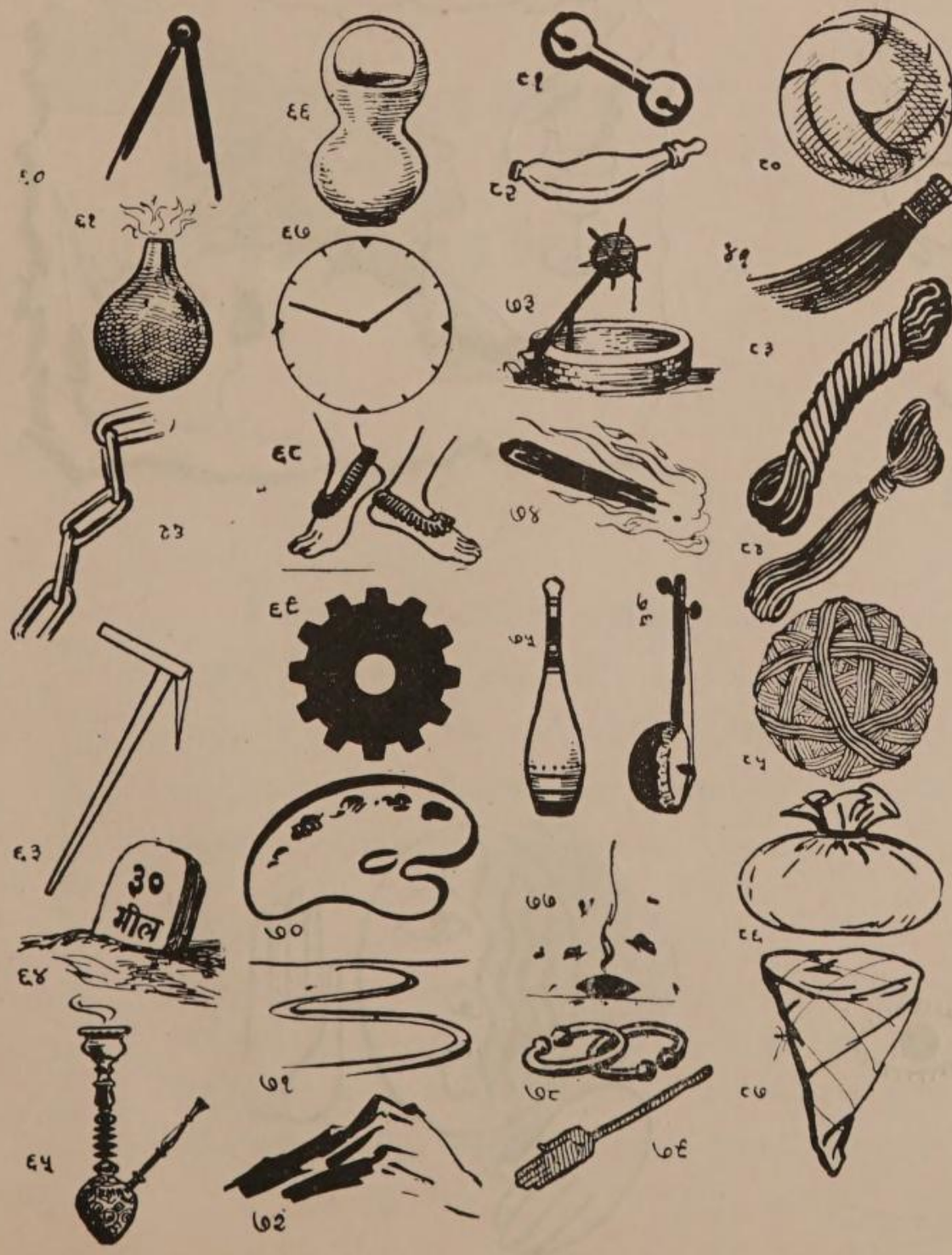
Broom —Cleansing.

Bones —Disintegration.

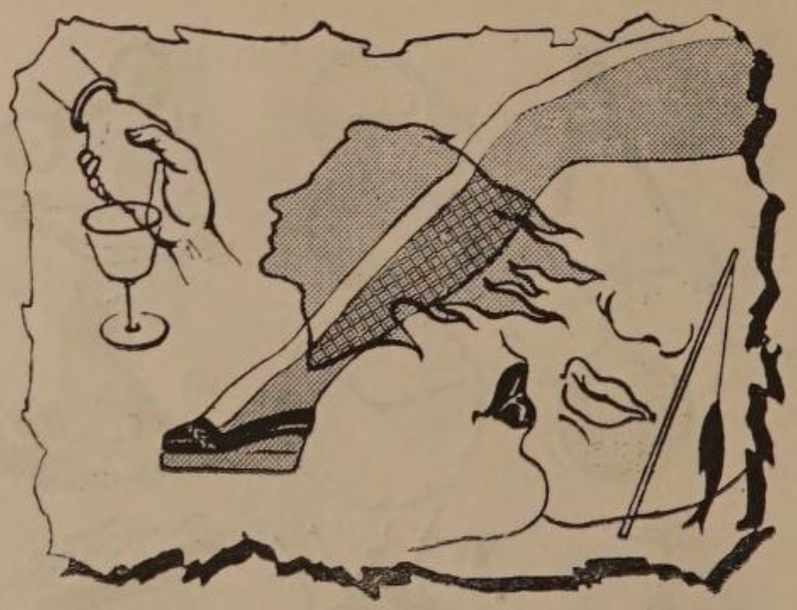
Skull —Starkness of Death,

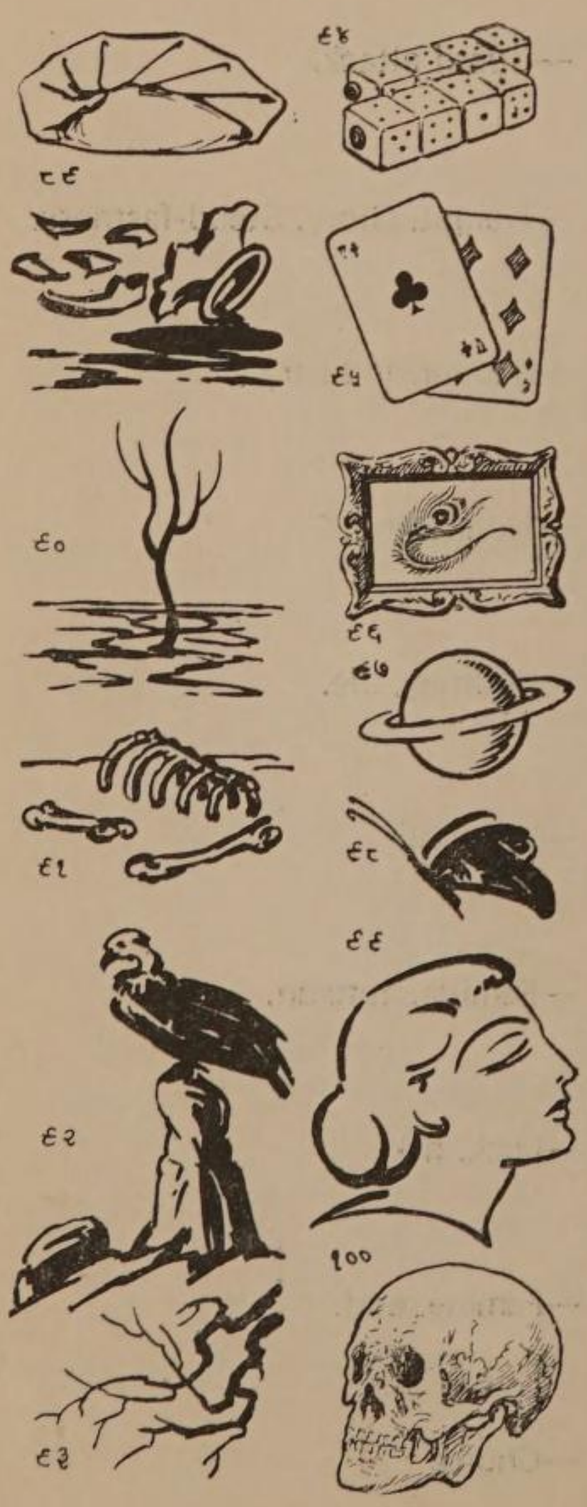
Bottle & cup —Luxury.



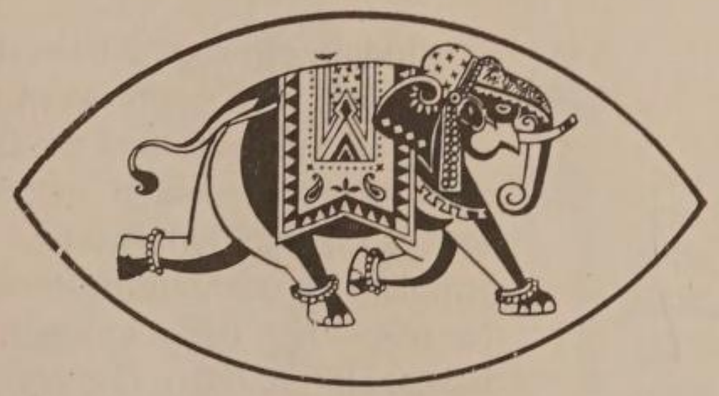


Pellet Bow	—Guard attack.
Mountain Peak	—Height, Glory, Stead-fastness.
Mill wheel	—Labour, Industry.
Feeder	—Nourishing.
Boat	—Journey, life.
Cock	—Warning
Withered tree	—Famine, autumn.
Playing cards	—Luck, risk.
Broken pitcher	—Famine. end.
Painting	—Choice





Ornaments and Decoration



THE origin of ornaments is very obscure and there have been many explanations for their "raison d'etre". However, the most plausible is the horror of the "Vacuum." Nature abhores vacuum. Primitive man in the midst of the blank cave spaces of his dwellings was always filled with a tense expectancy because of the ever present dangers in the enrolment. His mind had to create a logical fabric for its intimate consumption. Hence the birth of paintings and decorations.

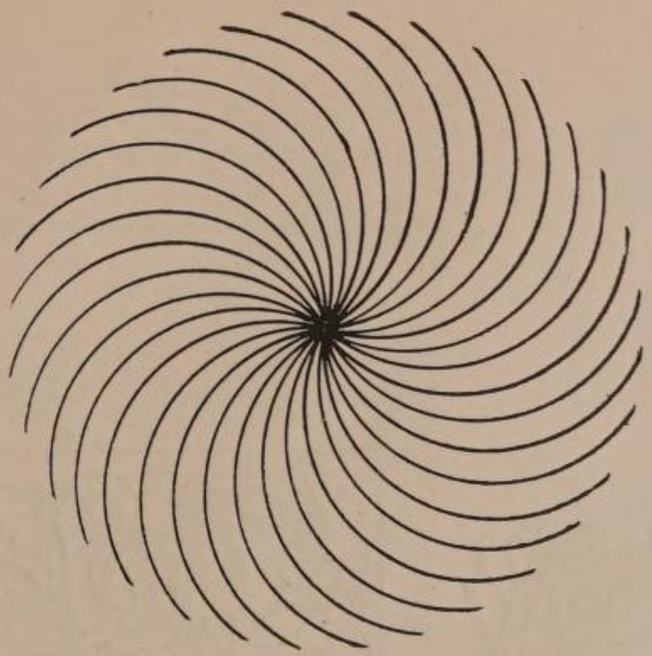
A plain textile was a drab affair. He invented designs which relieved his eye and multiplied his joy. What is more, his mind by a sort of superstition, infused them with some protective powers. The mind is a maker of reality as well as dreams. The primitive man relieved his horror and the vacuums and blanks by symbols, totems, signs, paintings and ornaments.

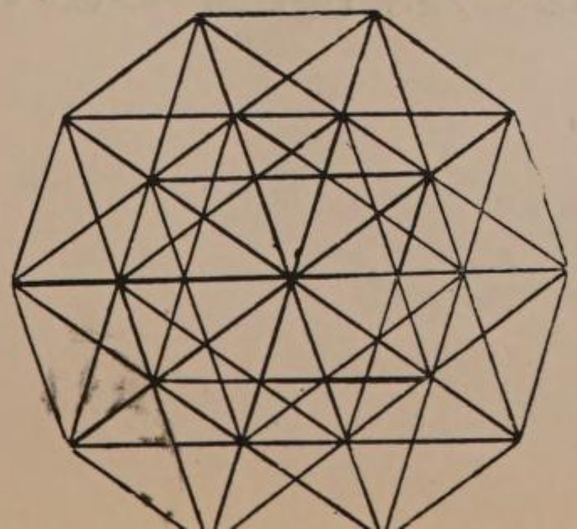
Indian ornaments have quite a distinguished past. Mohenjo-Daro and Harappa are replete with examples of the superb designing sense of the people. Later the Andhras, Kushanas and the Guptas created a homogeneous script of designing. By then the oft-repeated motifs of elephants, bulls, lotus, lions and women had attained a traditional status. Ajanta, Ellora, Mahabalipuram and the South Indian temples are standing testimony to their innate creativity in designs and ornaments. No place has been ignored. Bands, panels, covers, arches, capitals, columns, bases, all had been chosen as so many opportunities for ornaments. Another phase of Indian ornamentation can be seen in the religious and social festivals and in the various ceremonies of life.

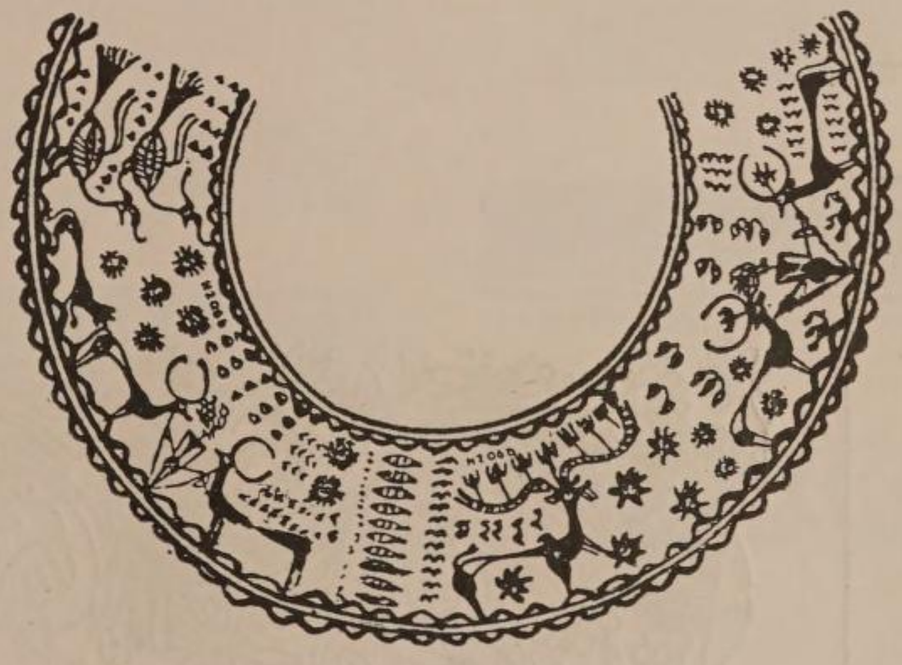
Rangoli and alpana are routine decoration followed by the women in South India Bengal and many other provinces. Apart from these, we can see the innate love for design in the objects of everyday utility; bed covers, sarees, cholies, ghagras and innumerable other things of use are worked with intimate love and care for achieving aesthetically satisfying decorative effect. It is well nigh impossible to catalogue the names of various articles and their endless variety in designs.

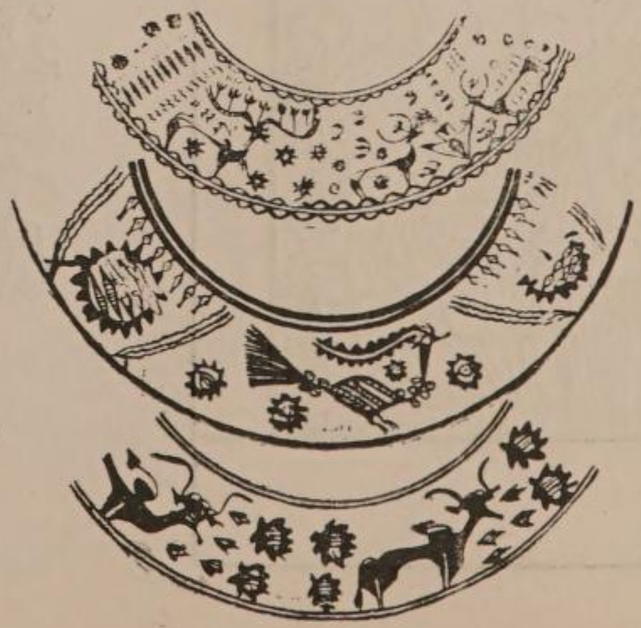
Reference in passing can be made here to various decorative aspects in Indian monuments. The classical and mediaeval Hindu art displays a tropical profusion of decorations. When we come down to Mughals—there we meet a geometric and floral combination. The happiest example of delicate space and proportions is the Taj and will remain an eternal edifice of beauty and sublimity. Here the architecture is full of graceful pride and wealth.

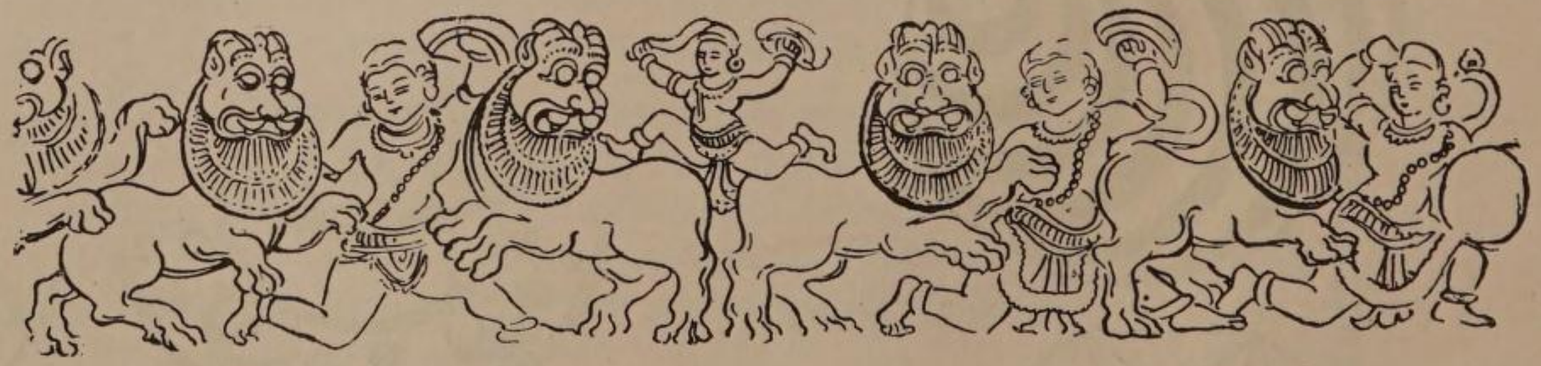
The grandly adorned interior of Diwan-e-Khas and Diwan-e-Aam are in itself a tribute to the able workmanship of Indian craftsmen. Repetition is used to create texture. Symmetry is used for emphasising elegance. And colour is in the best taste of artistic tradition.

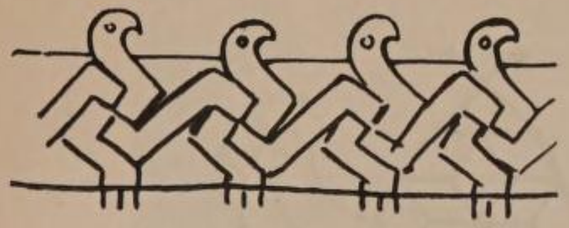


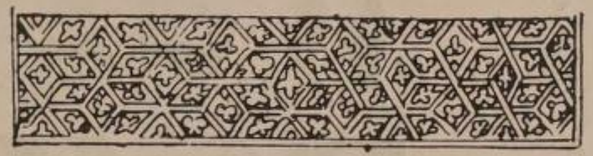


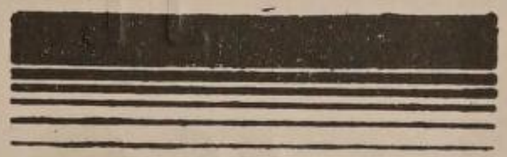


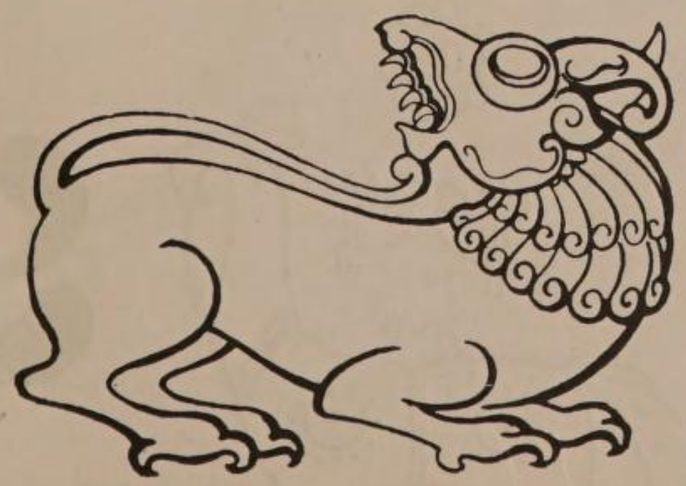


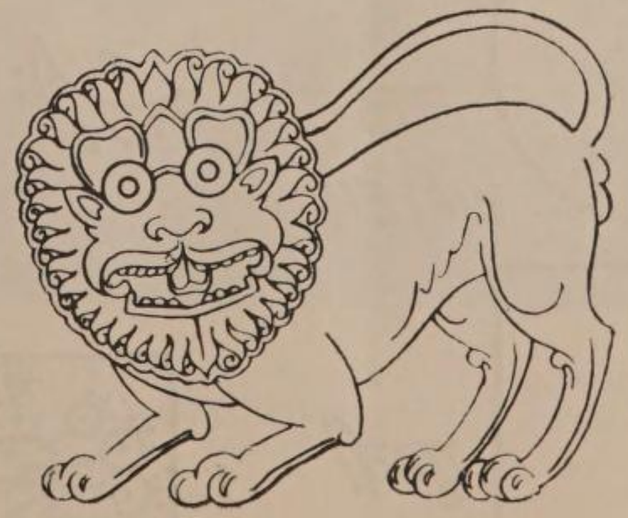




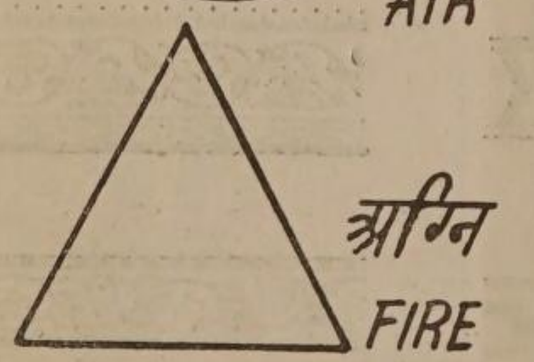


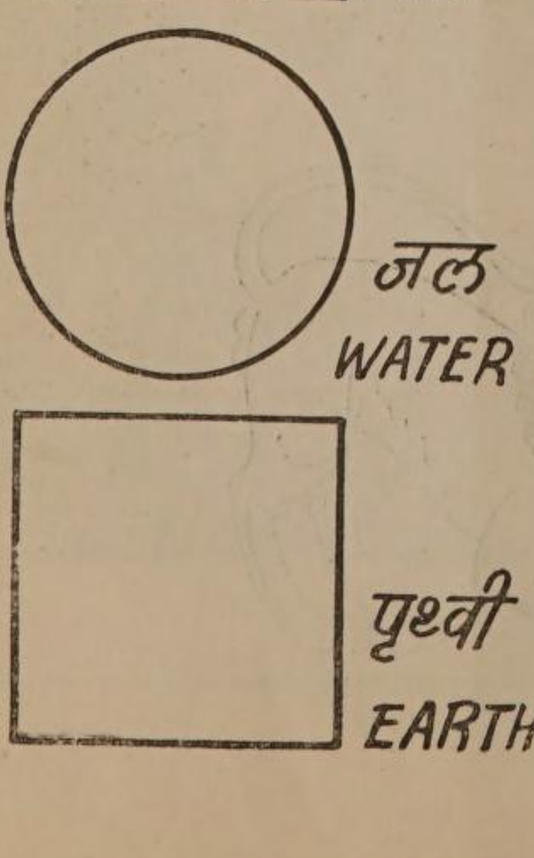






आकाश
SKY

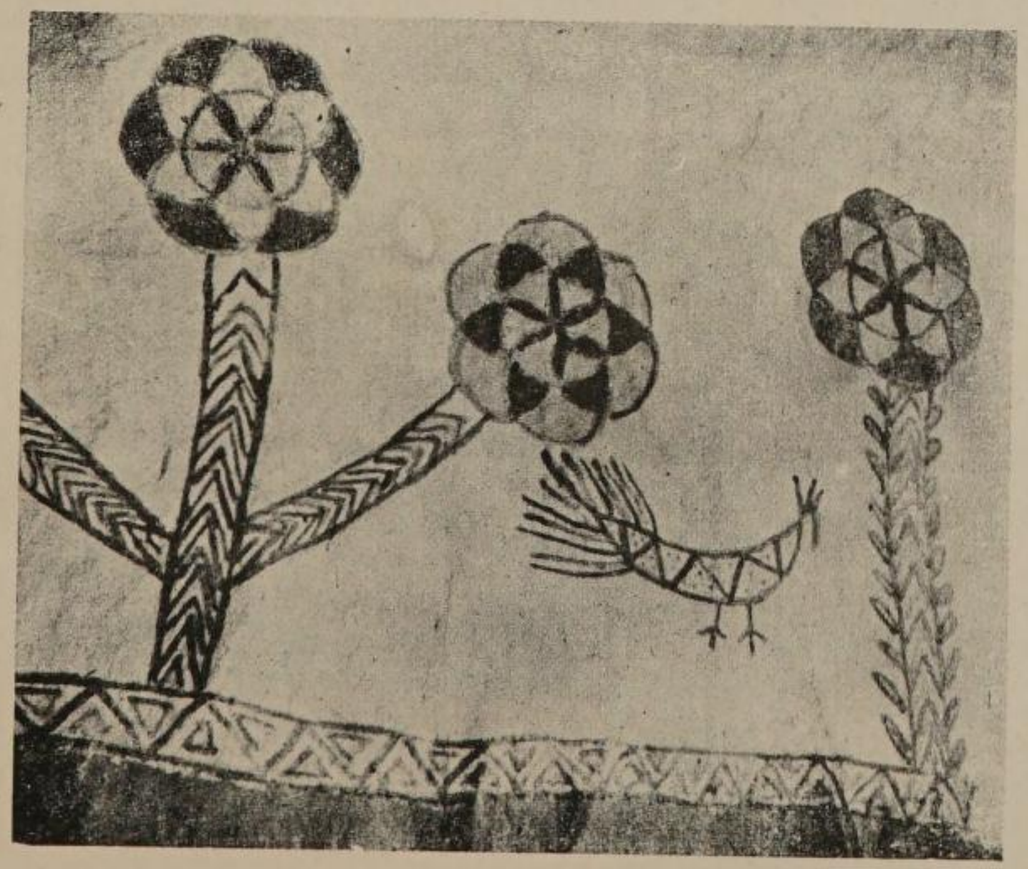

पवन
AIR


अग्नि
FIRE

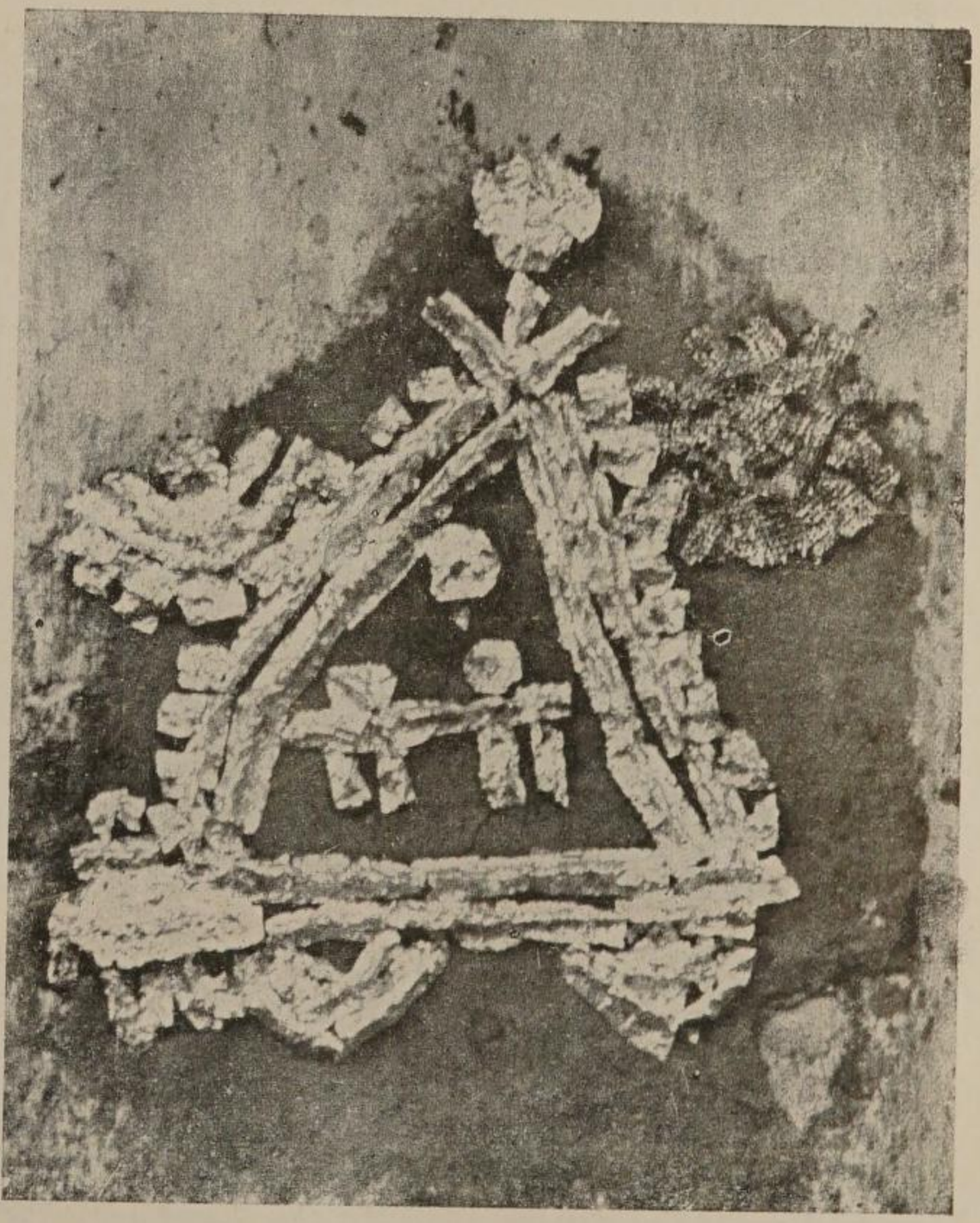
जल
WATER

पृथ्वी
EARTH

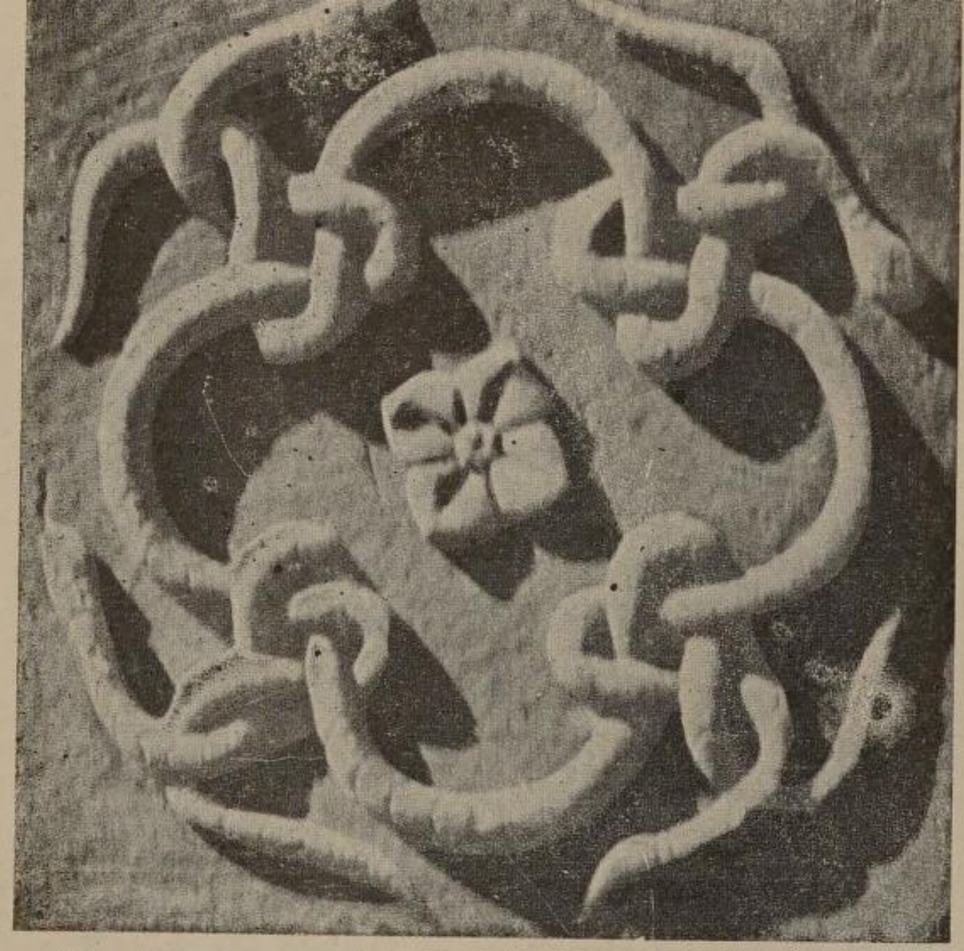
37. Folk mudwall painting, Punjab.



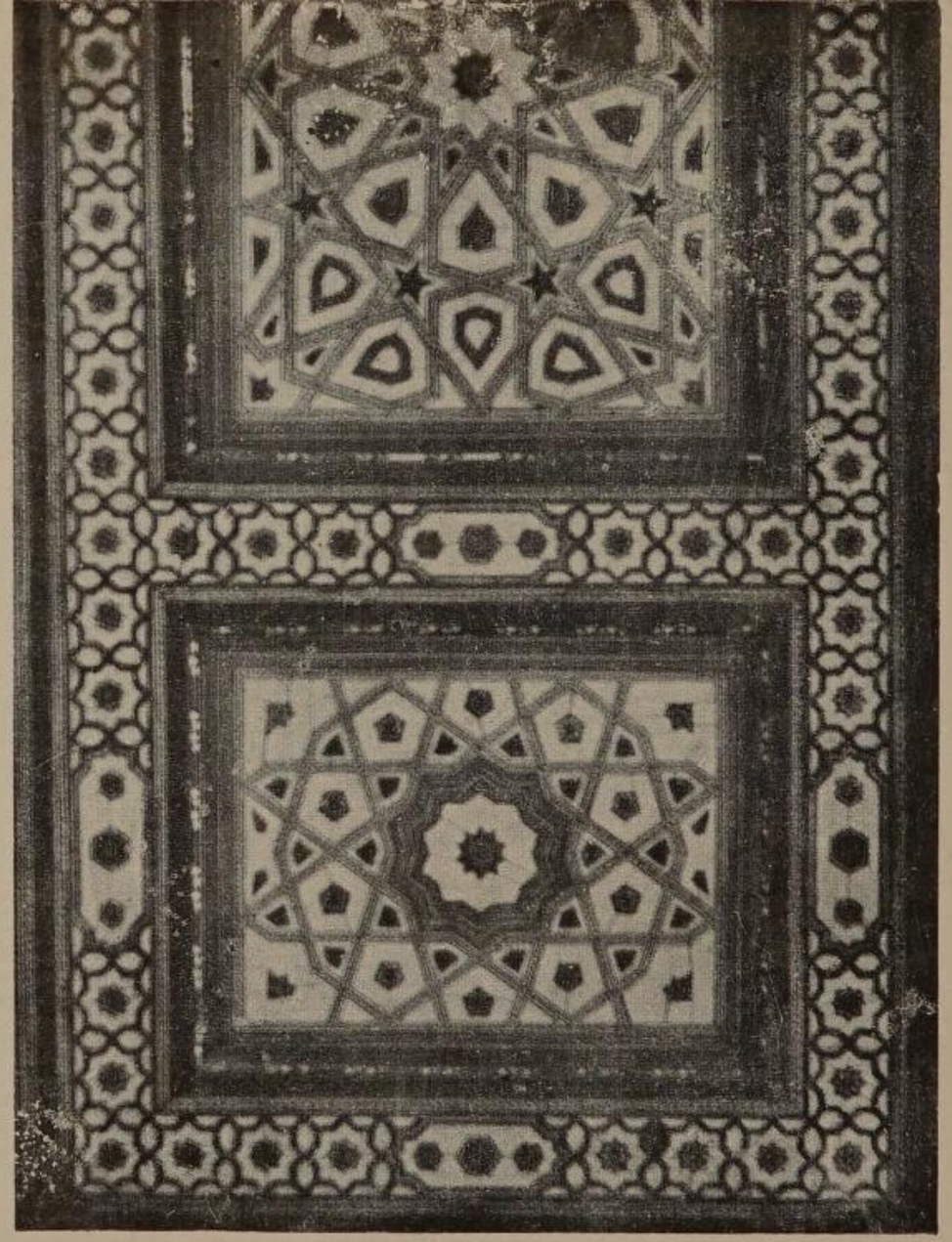
38. Mudwall painting, Dehradun, U.P.



39. A mudwall painting showing a chariot carrying a couple flanked by the Sun and Moon, Bundi.



40. Stone carved symbol, Punjab.



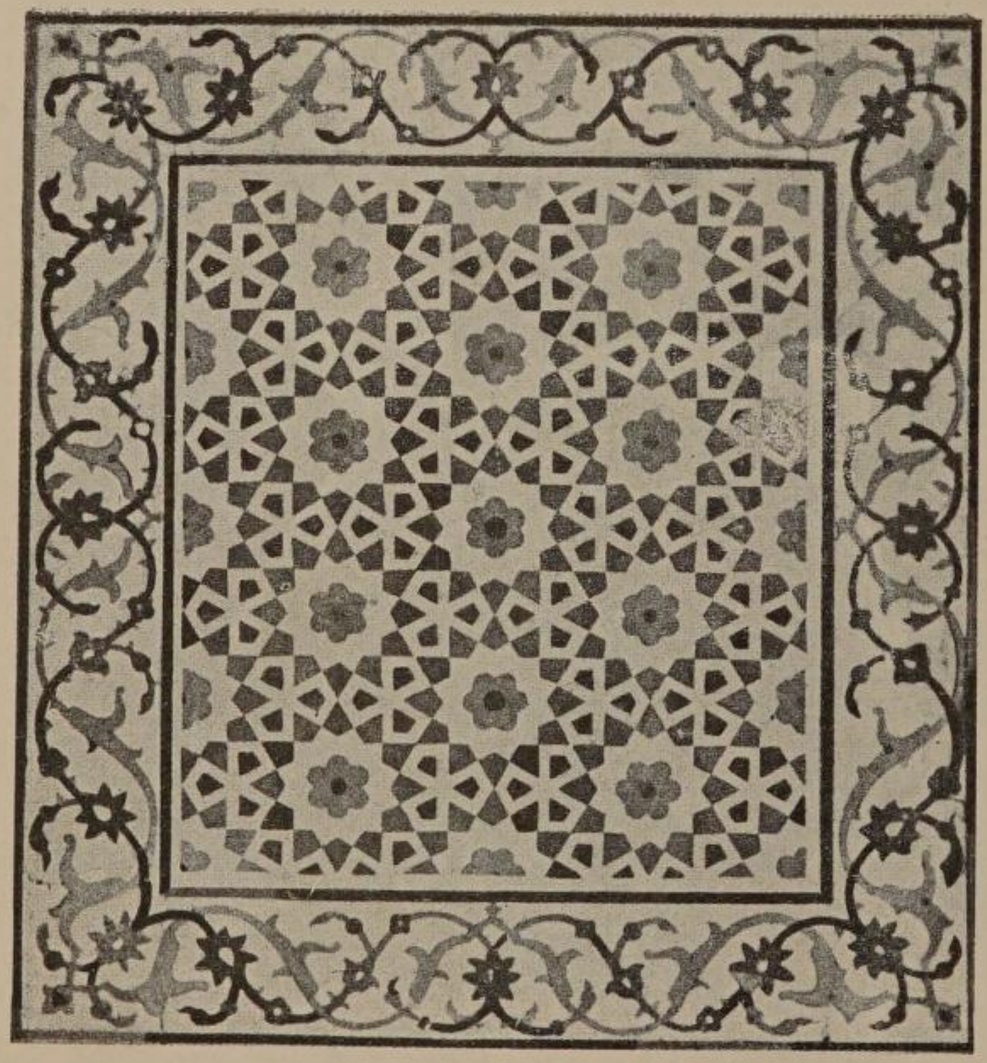
42. Ivory inlaid gate, geometrical design from Teharan Museum, Iran.

41. Exquisite stone carving, Helebid.

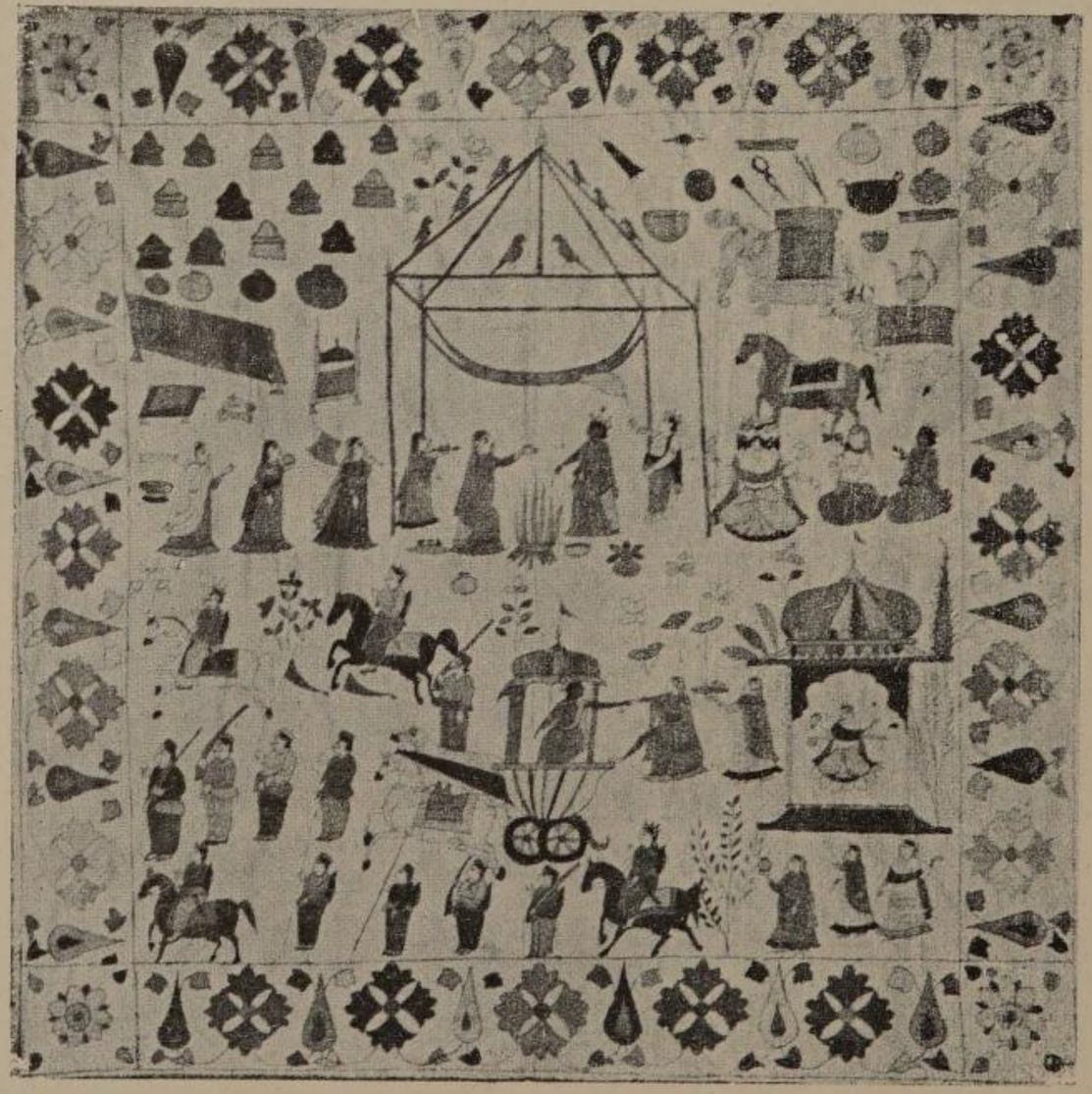
43. Exquisite stone carving, Fatehpur Sikri.

44. Mirror inlay work (Gach work) on the walls of Amber Palace.

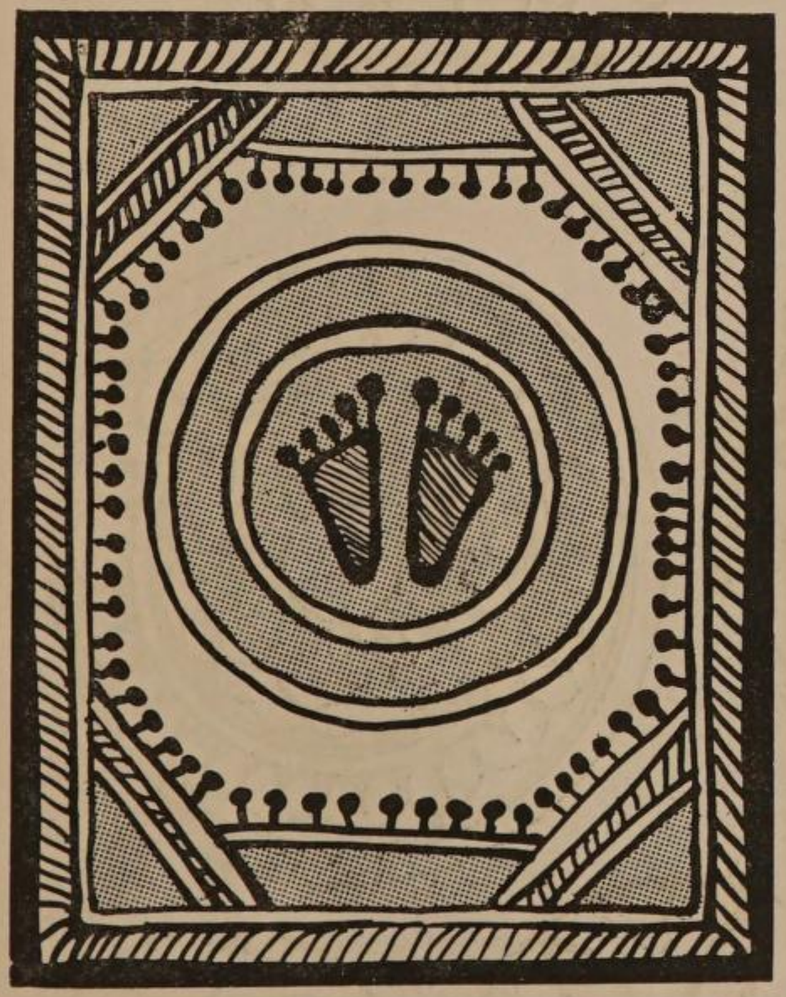
45. Coins with horoscopic images, Akbar period.

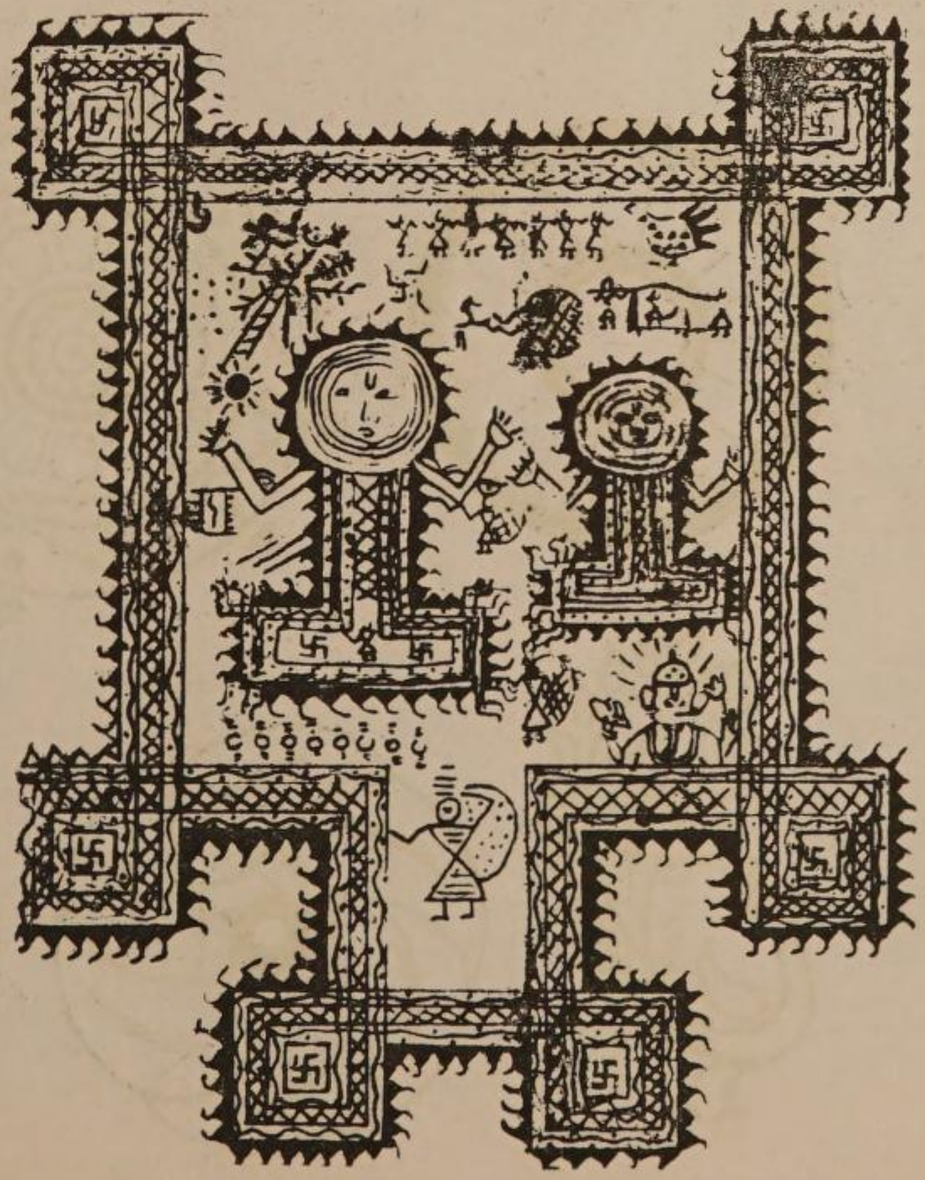


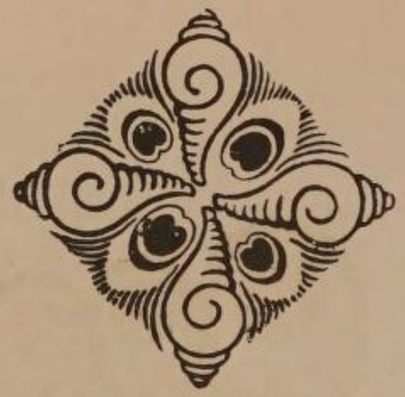
46. Stone inlay work with geometrical design, Rajasthan.

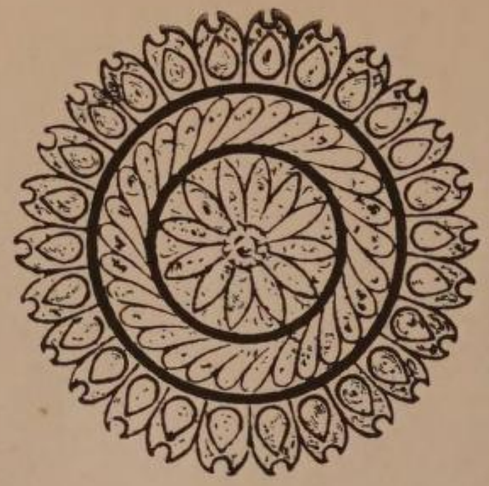


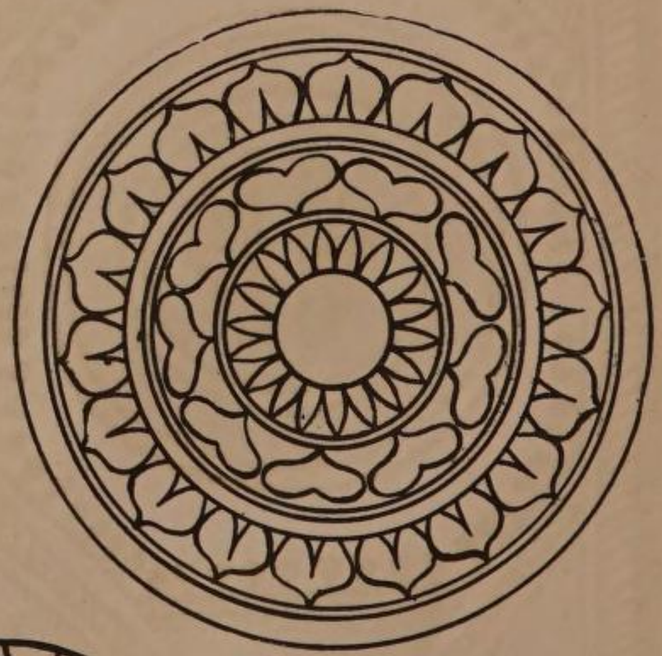
47. Embroidered Chamba rumal showing marriage of Krishna and Rukmini.

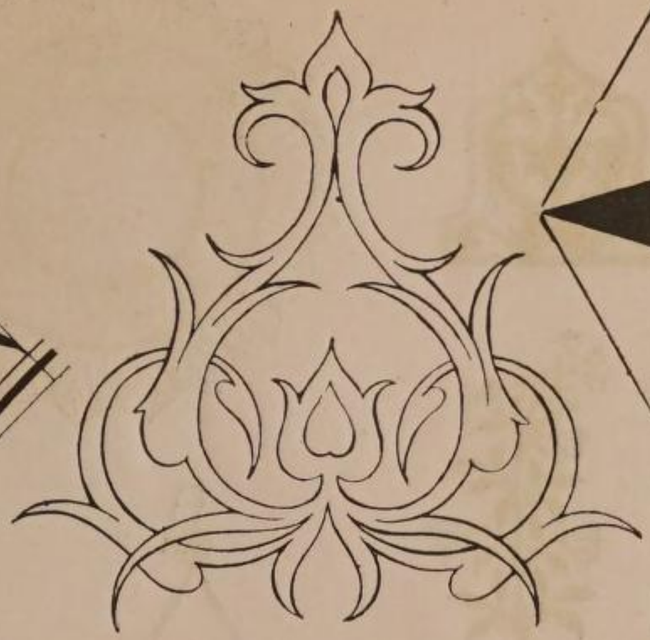


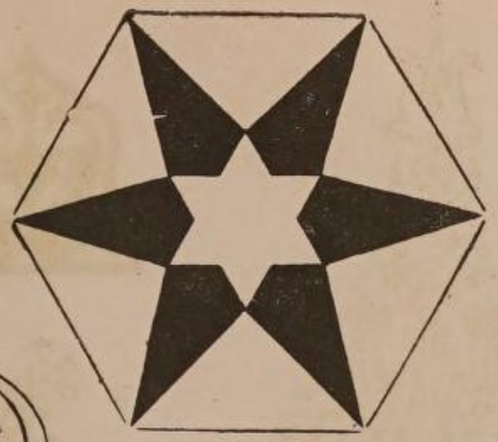


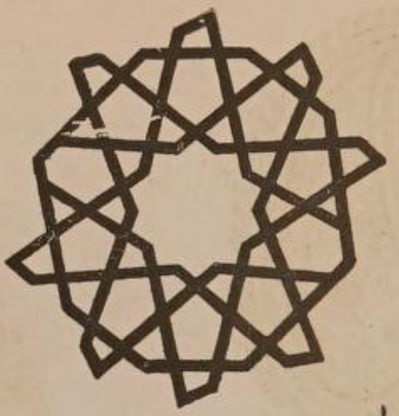


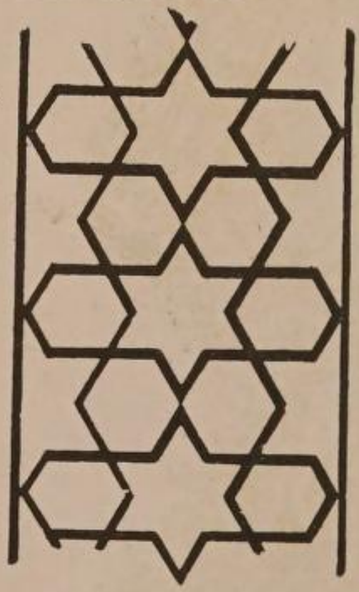


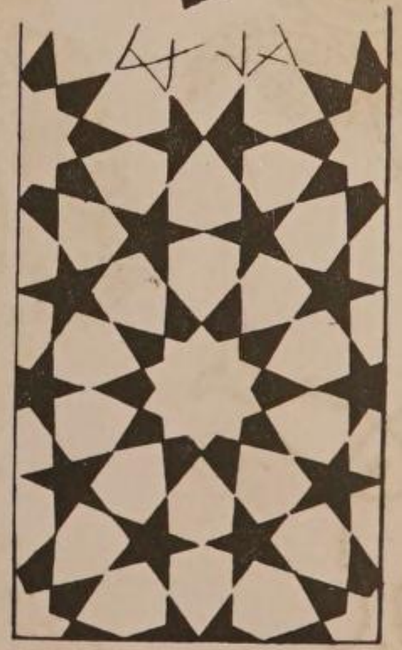


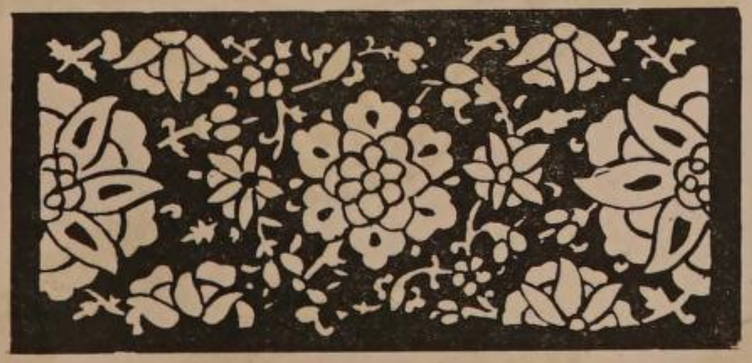


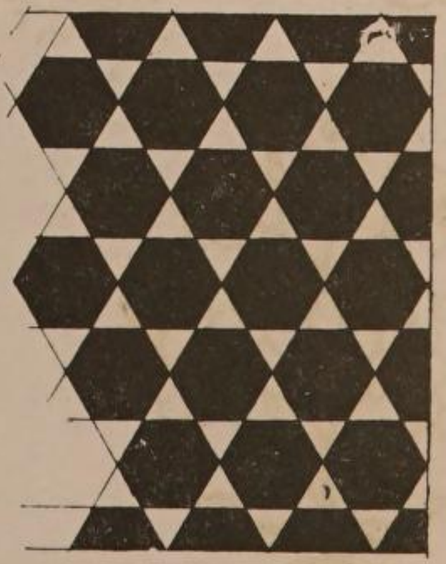


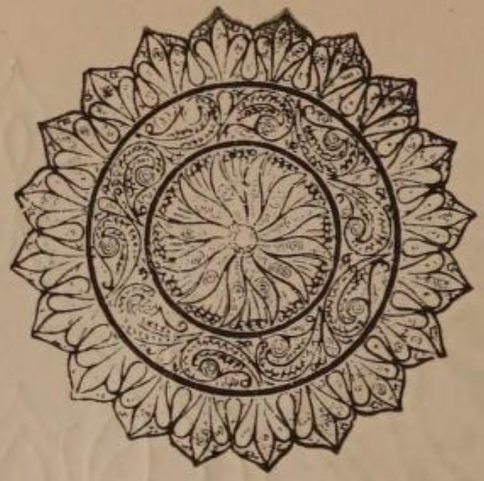


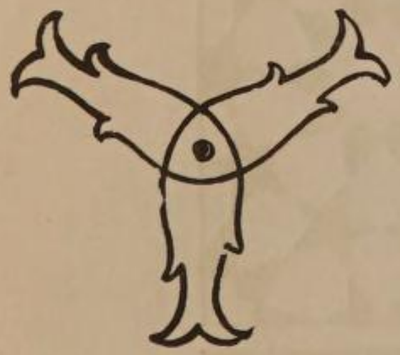


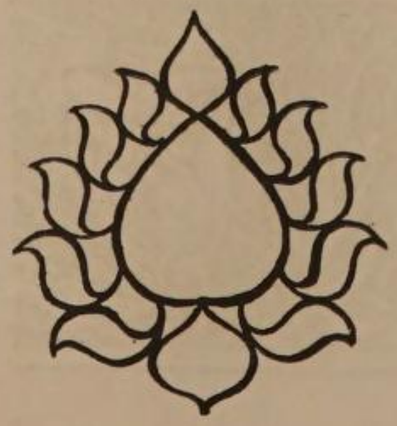


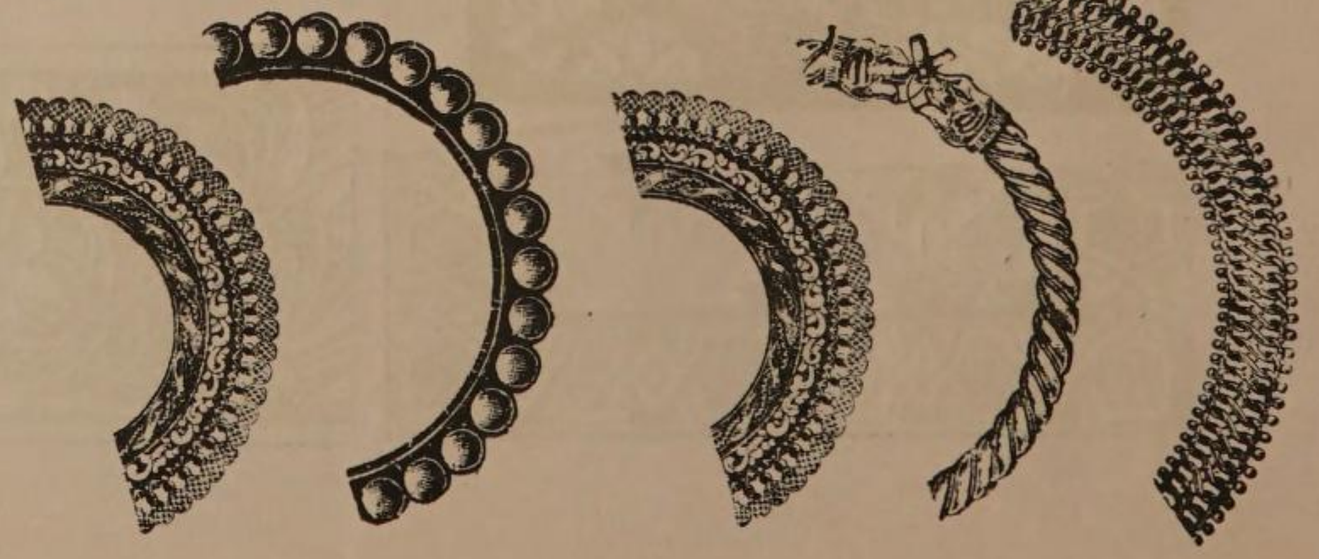


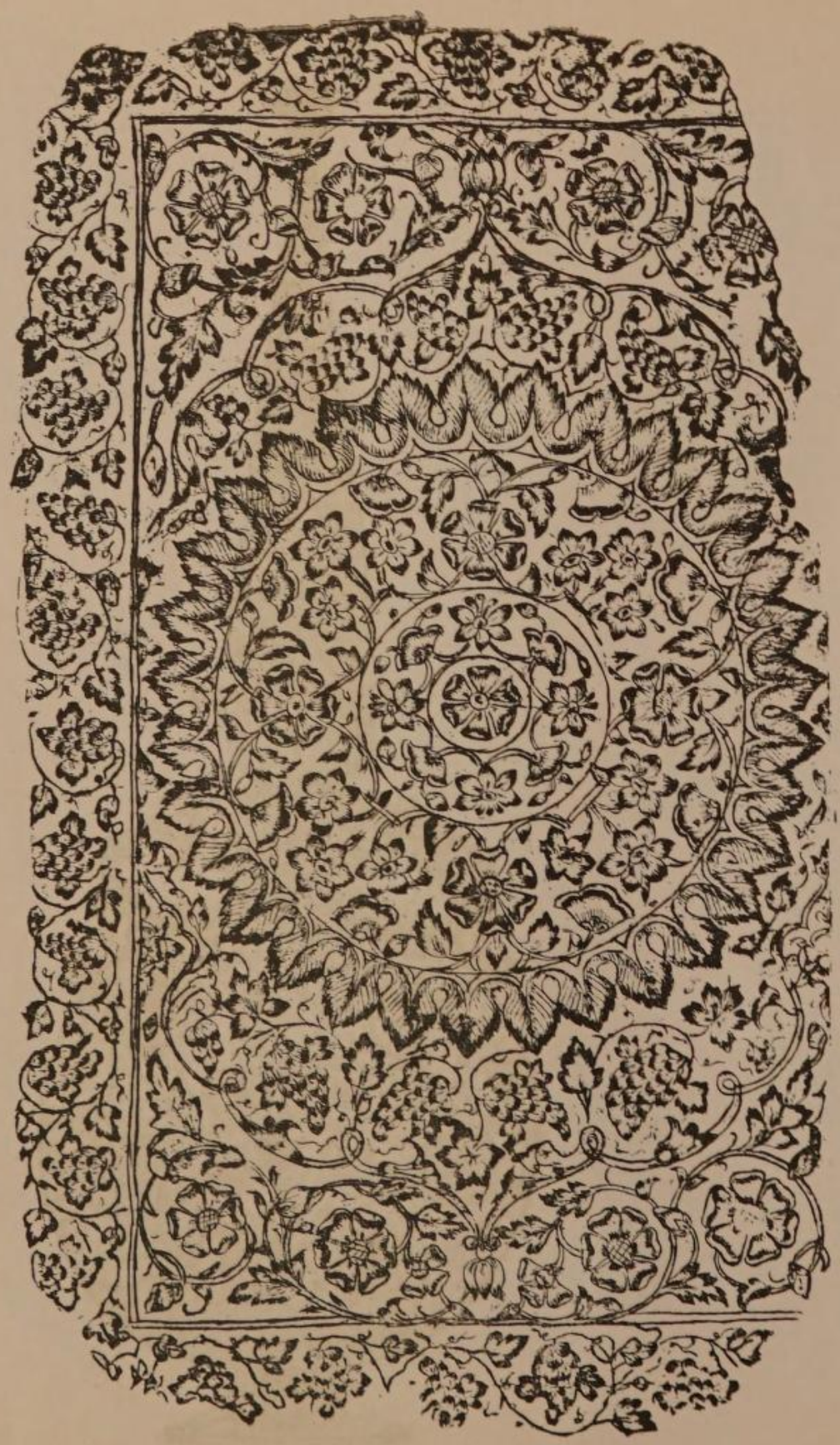


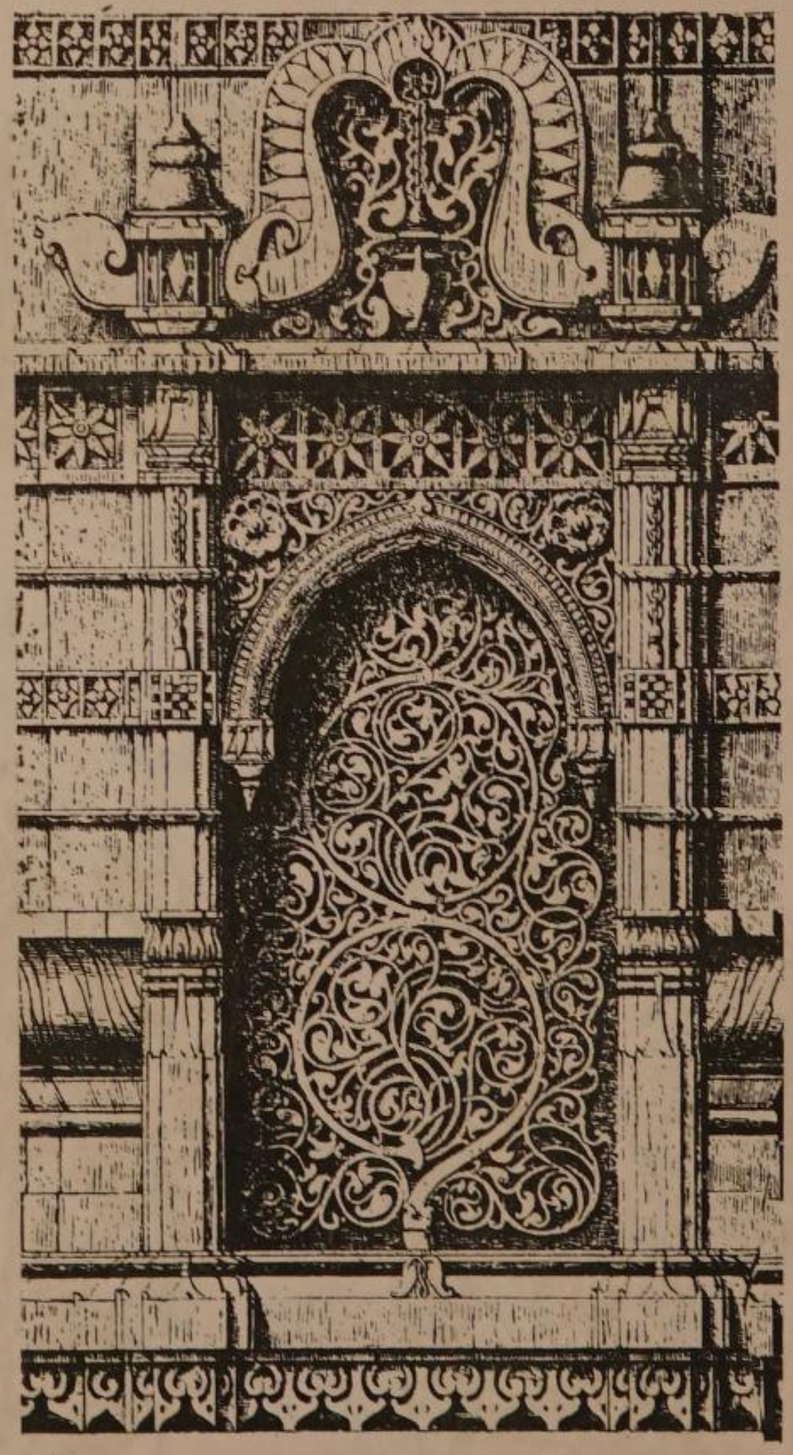








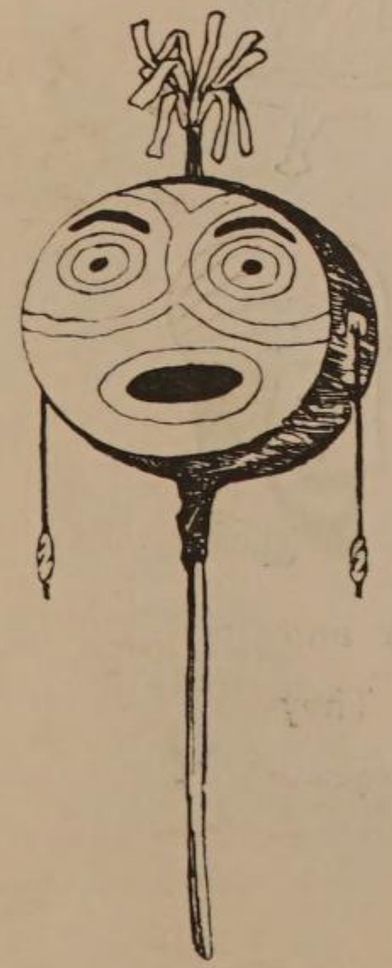


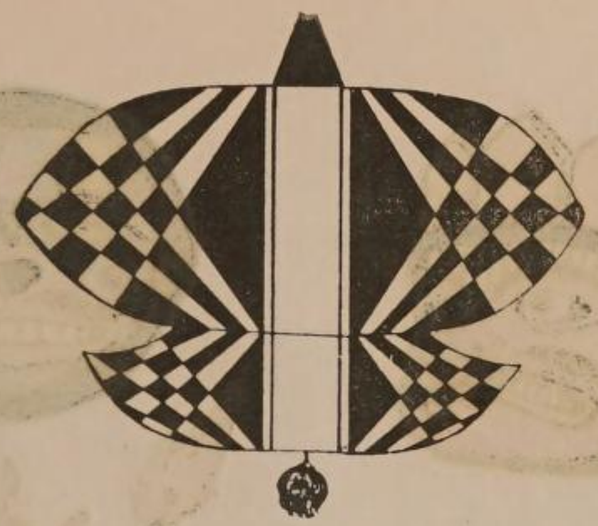


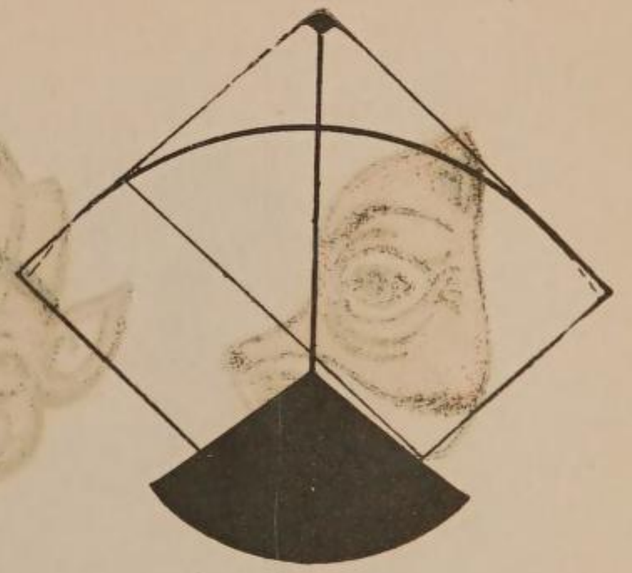
BY way of conclusion we have appended some interesting of toys, musical instruments ornaments, footwear, hair styles and lastly the provinicial types Indian men and women are included as a ready reference.

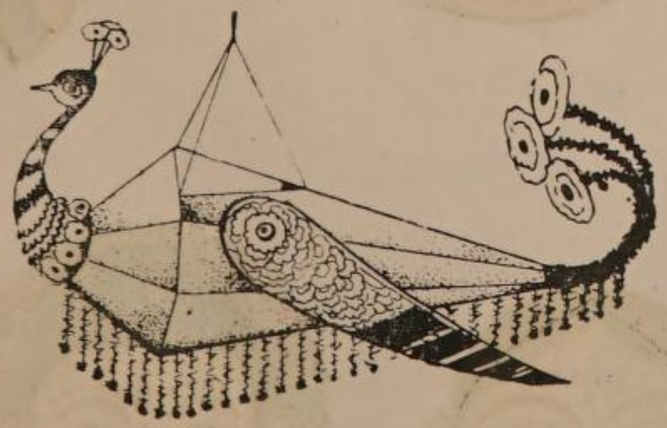
The wooden and earthern toys of Banaras and Bengal have justly earned a name for their formal directness and primitively rich colour sense. A horse or an elephent in these toys have no naturalistic sophistication. Here is a plain and effective formal statement—The strength of lines is a matter of constant surprise. The work may be of a roadside artisan who does his job unassumingly. But what strength and what sense of stability do they evince in their lines and colours.

Traditional wooden toys from Banaras, Rajasthan and Orissa are very attractive and have immense decorative appeal, having been painted with lacquer in gay designs. They do not break easily and last longer. Toys made of straw are modelled on wooden toys.





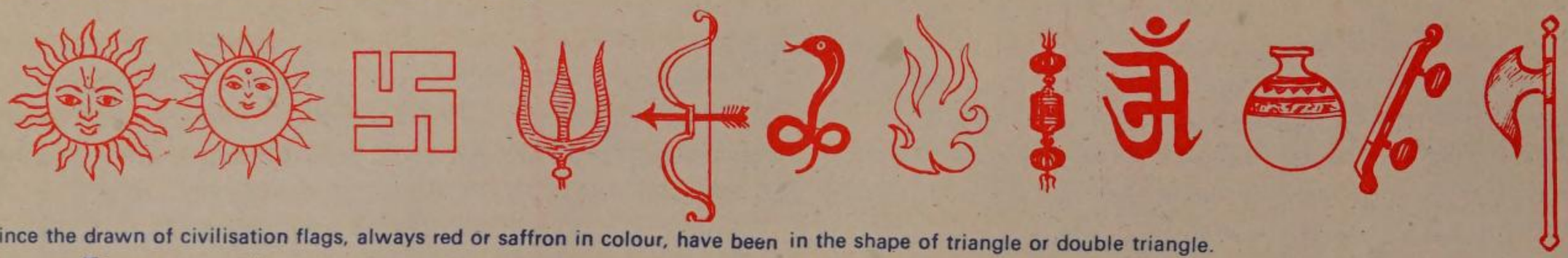




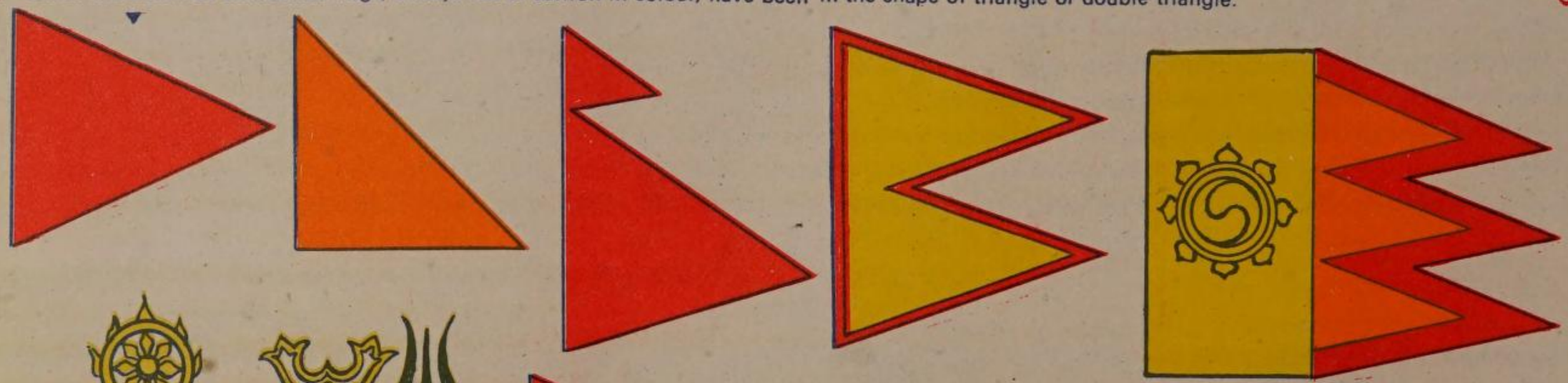
FLAGS

Since the time when man lived in the forest, there has been a common weakness in every individual to create his own identity. He found some sign or the other to establish his, his family's or his community's identity. This was made familiar through a sign on a pole so that other people may easily establish the identity of a particular person or community from afar. He invented various types of of Dhvaja (flags) for this purpose. Dhvajas with a piece of cloth or without cloth are mentioned in our old texts. Even today, on the banks of Ganga and Yamuna, and at various other places of pilgrimage, in remote villages and on hilltops, in the thick forest one can find a particular mark on the pole made of wood, bamboo or metal carrying a symbol or sign.
Trident was quite common, being one of the earliest symbols; it travelled far and wide in countries such as Greece and other parts of Europe. The Sudarshan-Chakra remained popular in various places, and took the shape of Dharma—Chakra (the Buddhist symbol) during the time of Ashoka the Great. Some who believe in Tantric cult prefer to use peacock feathers on the poles along with the flag. Likewise animal-heads like those of Makara, Simha and Garuda surmount the pole. The three or four-headed lion remained quite popular. That was based on Swastika concept.
In the past, these elaborate signs and flags were associated with in a Hindu king who ruled over the entire world (Chakravartin) according to the Puranic literature.
In the Mahabharata we find various signs of different regiments of the Kauravas and the Pandavas described in the text. That is an elaborate record on flags. Not only a king or small rajas, even godmen have their own flags as their own individual sign as their identity.
After the Guptas, India was several times invaded from the North-western zone. Successive waves of invasions shook many of our traditional values. We have no solid proof of the flags of the chieftains that followed. Only a few have been recorded by some historians.
During Humayun's reign we get the recorded evidence once again. The Mughal flags retained the Central Asian or Mongolian character. This continued until the British established their hegemony.
If we go by tradition, only the Hindu Mahasabha flag has retained the Hindu character. Arya Samaj broke away from tradition. Its members never bothered to build their temples in traditional style and their flag is typically in western style and oblong in shape.

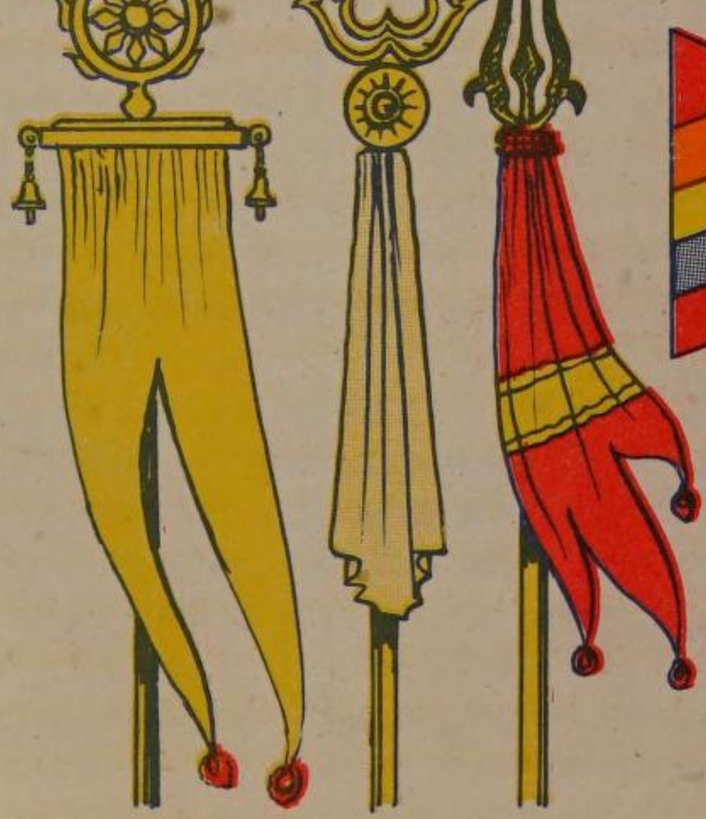
Symbols used commonly on traditional Indian Flags.



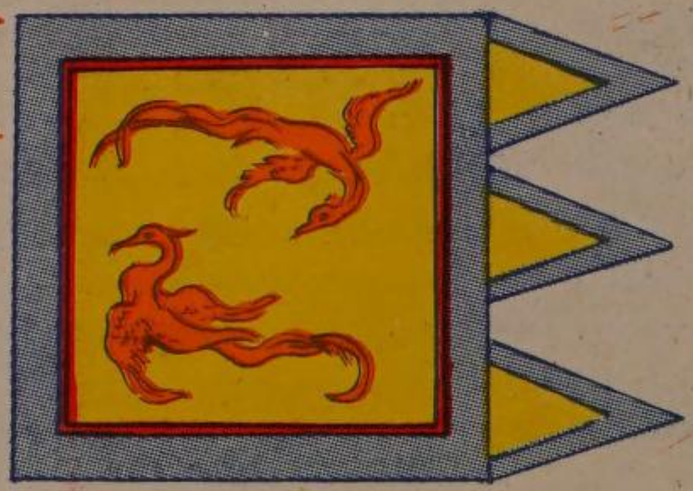
Since the drawn of civilisation flags, always red or saffron in colour, have been in the shape of triangle or double triangle.



Flags from higher Himalayas or Central Area.

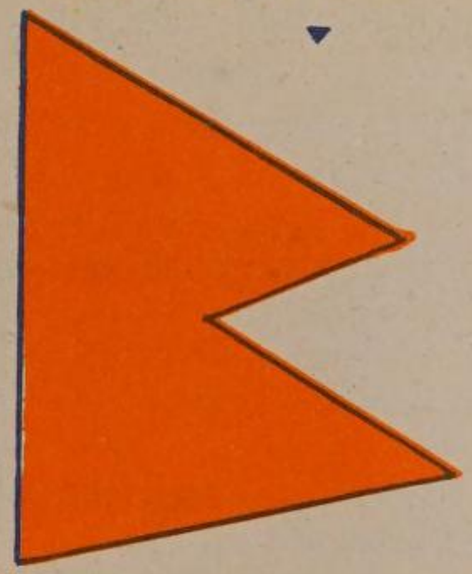


Flag of Humayun 1530-1556



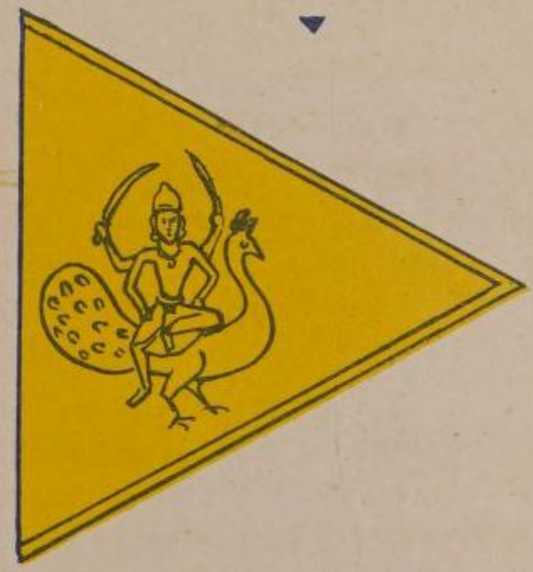
Flag of Akbar 1556-1605

Flag of Shivaji 1627-1680



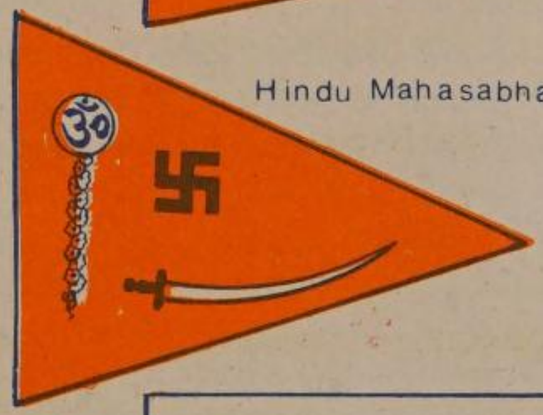
Flag of Nepal

Flag of Ranjit Sing 1780-1839



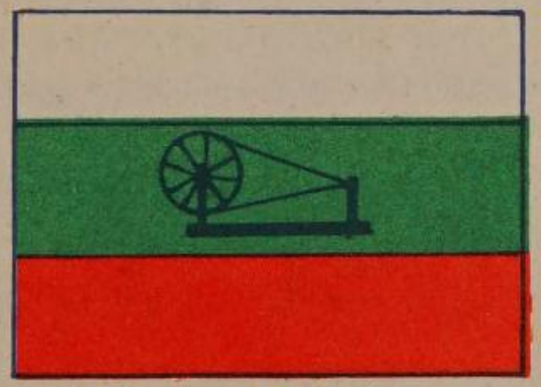
Indian National Flag hoisted in Bengal 1905

Hindu Mahasabha 1923



I.N.A. Flag (Netaji Subhash Chandra Bose) 1945

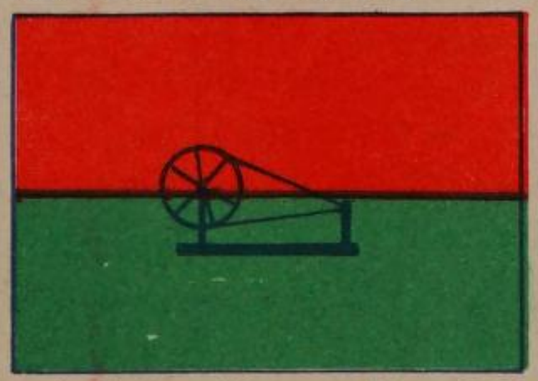
New National Flag 1916 ▲



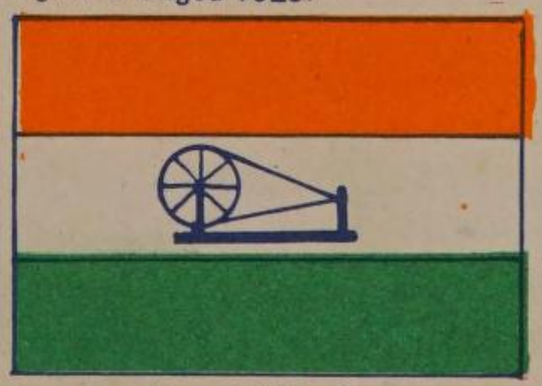
Again Changed 1929? ▲

Constituent Assembly of India used this flag in July 1947

It is the present day Indian National Flag ▲



Lala Hansraj's Design of Congress Flag 1928



Congress Flag 1931 ▲

Indian National Flag

In 1905, some Indian patriots gathered in Paris, so say the records, and designed a tricolour flag. The colours were green, saffron and red arranged in three horizontal stripes. On the green strip there were eight lotuses; on the saffron, the word "Vandemataram" in Sanskrit; and on the red was a sun and a moon. Earlier Anand Math started by revolutionary Sanyasis of Bengal had their own flag. It was decided upon by Bankim Chandra Chatterji. Then in 1916, some Indian leaders felt that the national movement should have its own flag.

The new flag designed in 1916 had five red and four green stripes. On top left hand corner was a small Union Jack, on the green and red stripes were seven stars, representing Saptarishis.

In 1921, M.K. Gandhi asked Lala Hans Raj of Jullundur to have a new flag designed in town. He asked Mr. Venkayya of National College Masulipatnam to give him a design containing a spinning-wheel on red and green background, red to represent the Hindus and green the Muslims. It was hoisted at the 1928 session of the All India Congress Committee.

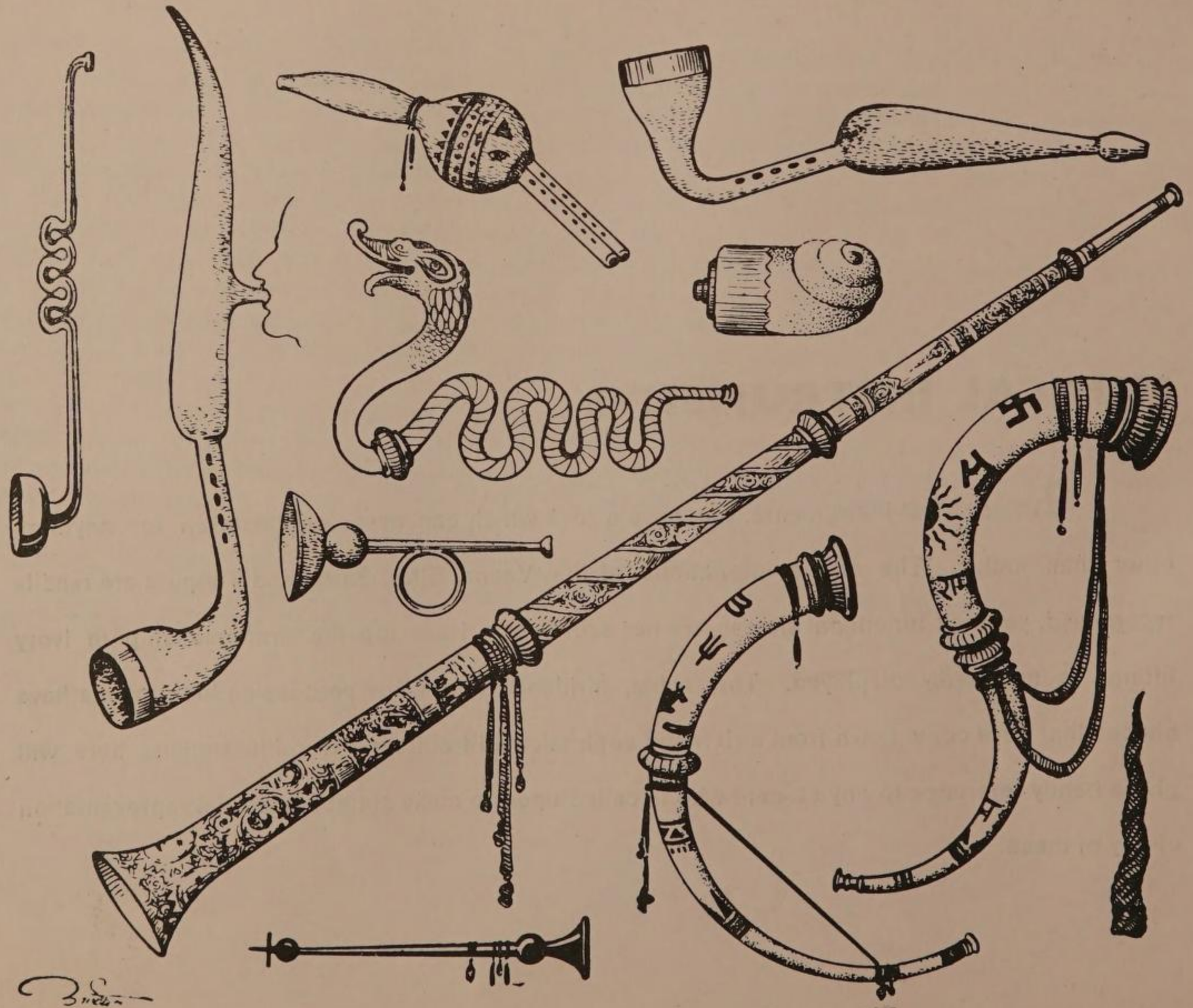
Again it was changed to incorporate a white strip in it, as Hindu-Muslim unity was the only issue; a symbol of unity must represent all faiths followed in the country. As Khadi movement was at its top then, it was decided that the flag should invariably be of Khaddar. The Sikh league of Punjab passed a resolution demanding inclusion of black colour in it. M.K. Gandhi objected to any such change. Some men in the Congress, however, were not happy with the communal interpretation given to the national flag by its designer. They interpreted red as symbol of bravery, green of calmness and white of purity. This new meaning, therefore, was to set at rest all differences. The All India Congress committee appointed a committee at its 1931 session which resolved that the saffron collur should be on top, which in the centre and green at the bottom. Spinning wheel symbolishing the hope of the Masses should occupy the white strip.

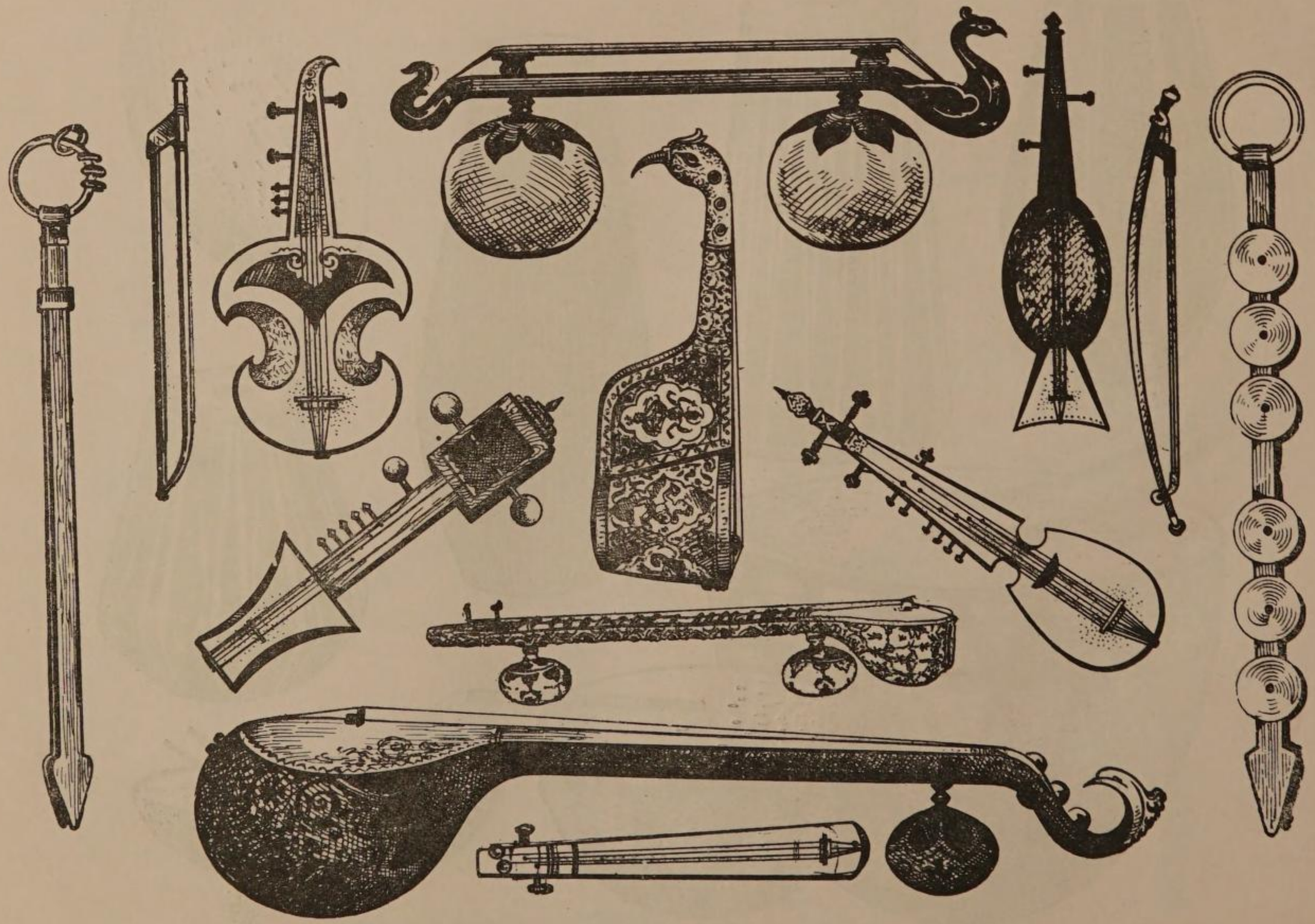
On July 22, 1947, the Constitution approved the Ashokan wheel or Chakra and replaced the spinning wheel, and thus the National Flag came into existence.

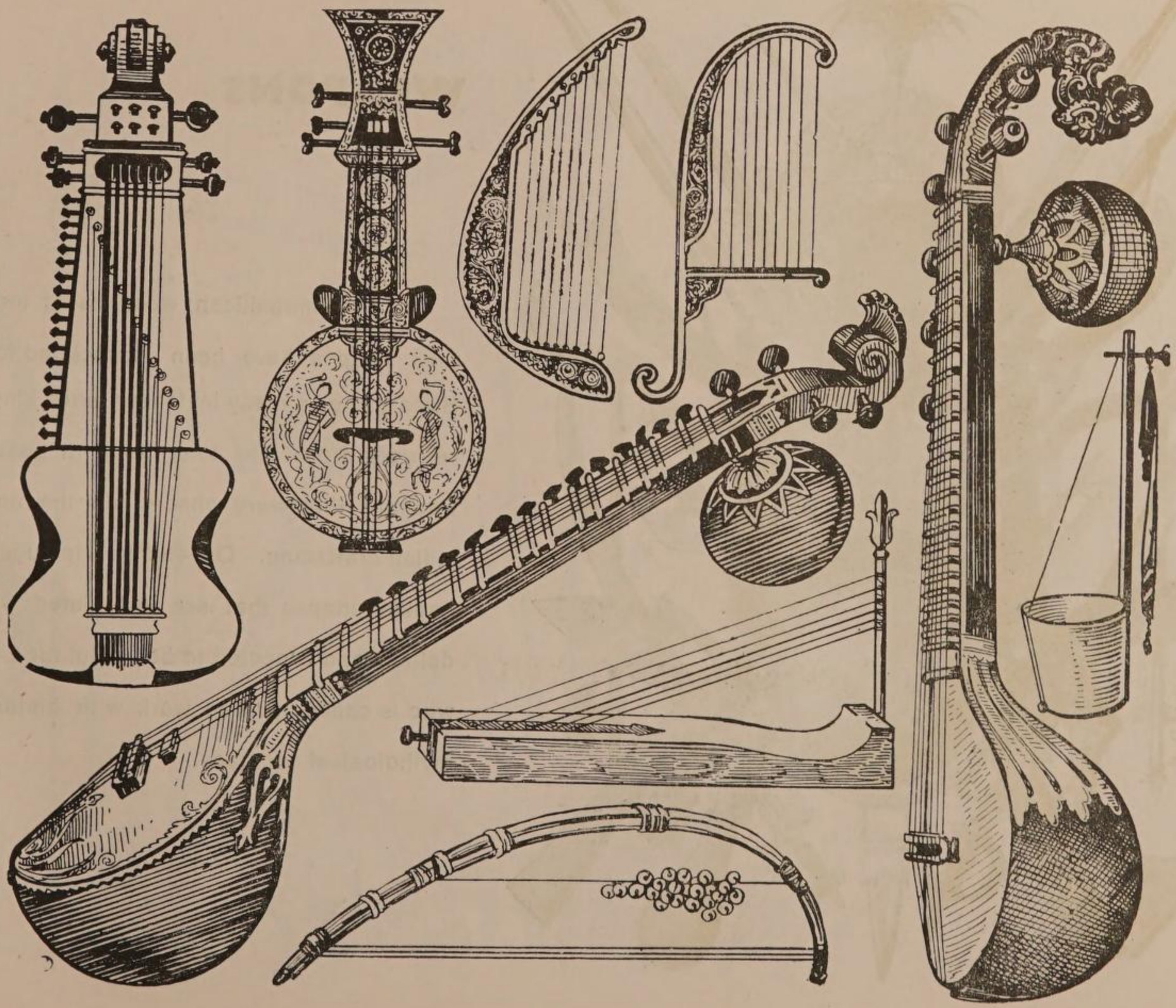
B.N. Biswas
Illustrated Weekly of India, 17.11.69.

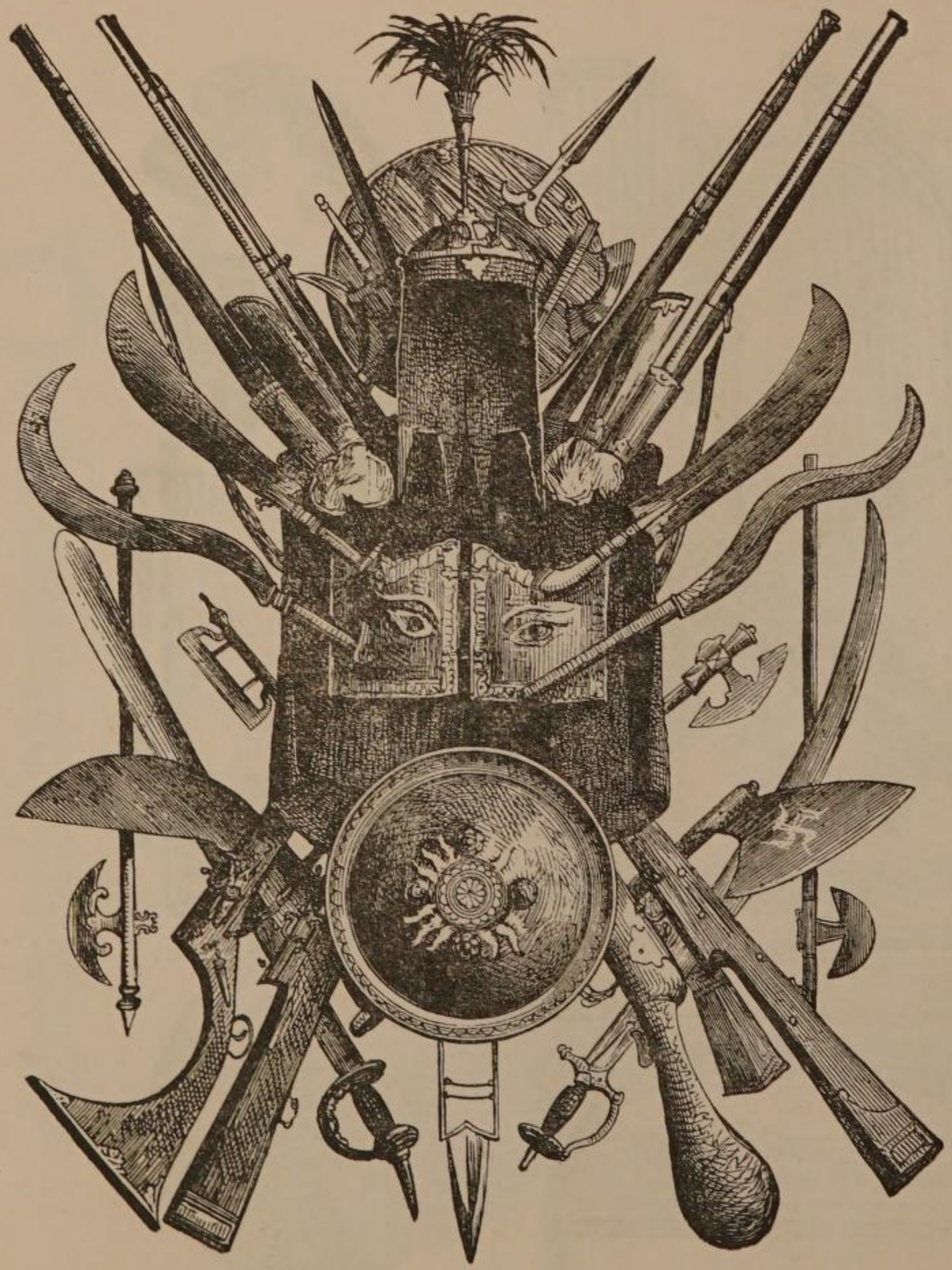
MUSICAL INSTRUMENTS

OUR musical instruments, too, have a look which can never be mistaken for anything other than Indian. The subtle intonations of the Veena, Sitar, Sarod and Tanpura are readily recognised, yet their functional shapes are not sacrificed. Here too the craftsmanship in ivory fittings is splendidly displayed. The Tabla, Mridanga and other percussion instruments have shapes that have come down from a rich and sophisticated tradition. Our illustrations here will give a handy reference to any student who is called upon to make suitable pictorial representation of any of these.



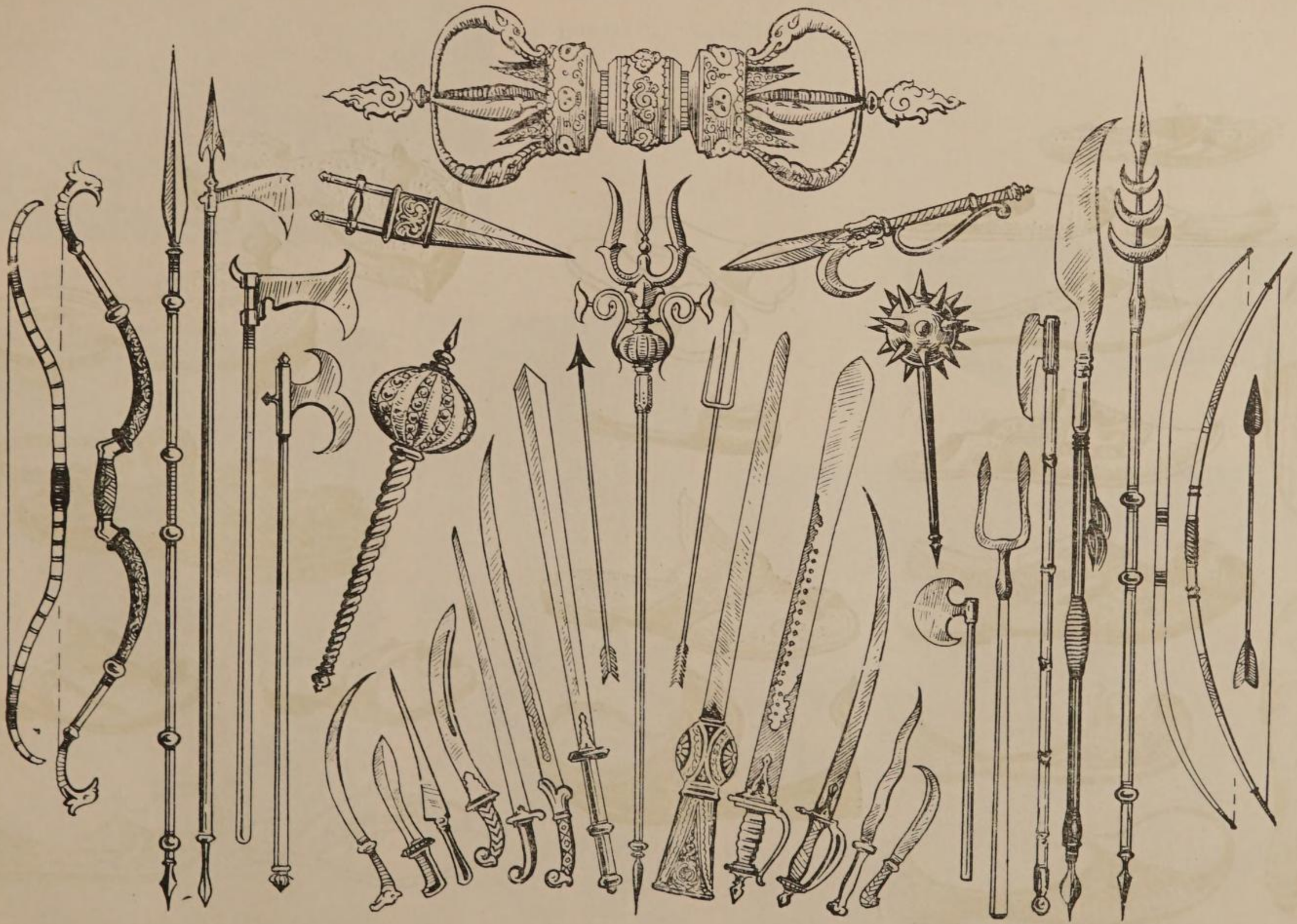




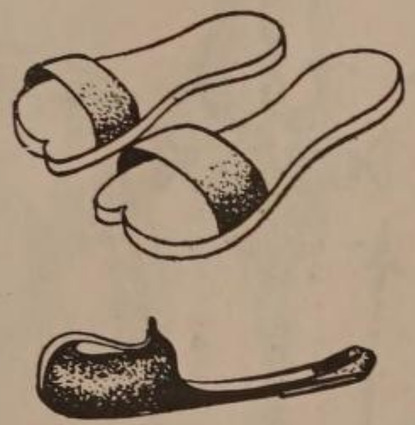


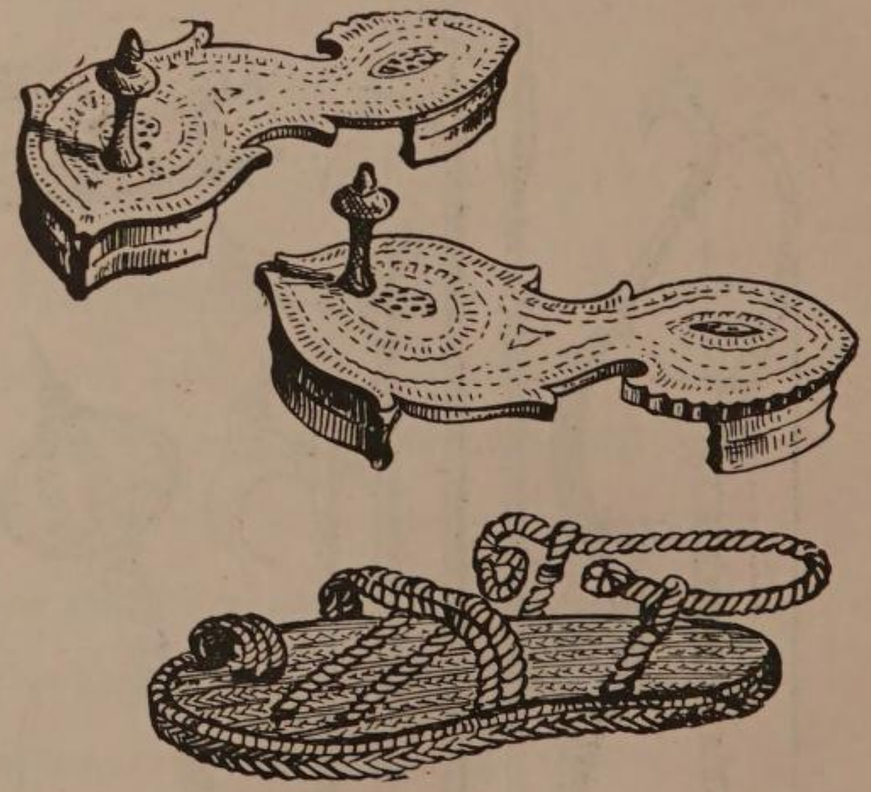
WEAPONS

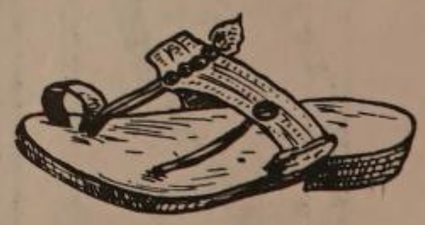
THE magnificent weapons of India and their shapes have been appreciated for long. History shows many instances when kings and warriors from afar took pride in possessing weapons that were shaped on the anvils of Indian craftsman. Our list here includes some popular shapes that are associated with our deities and expected to be useful for a student who is called upon to work with historical or mythological accuracy.



SHOES

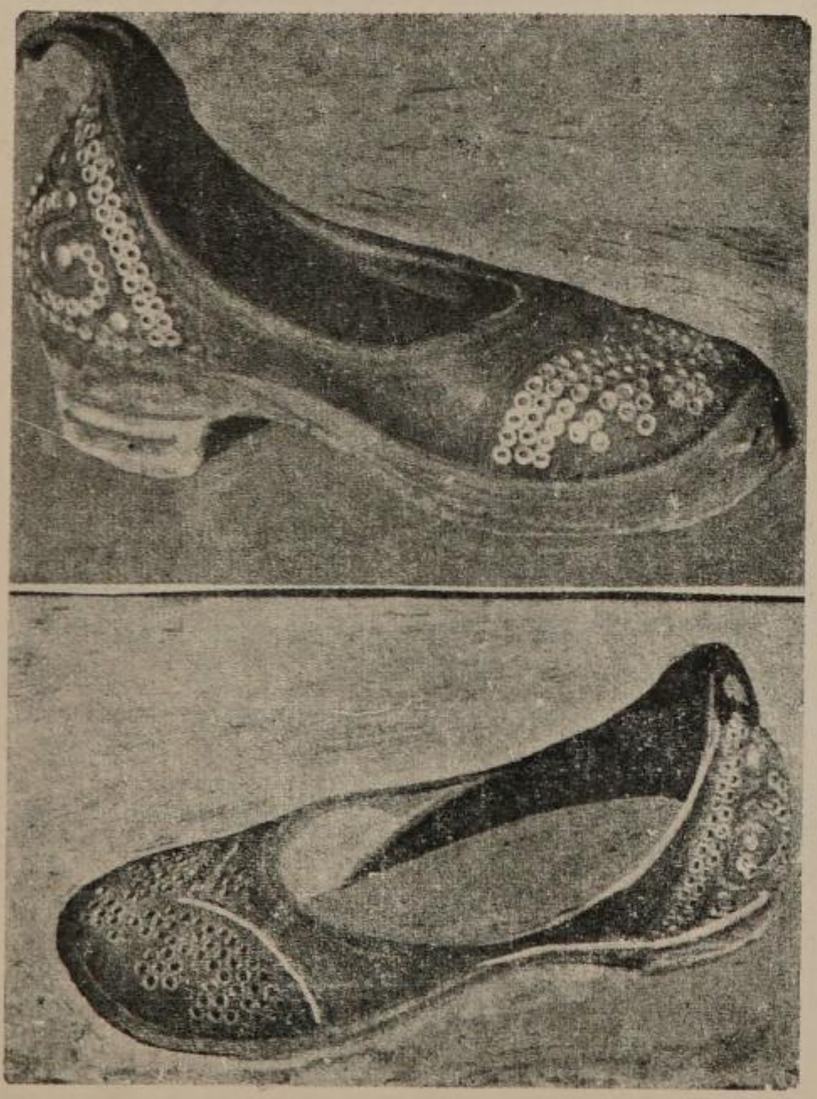






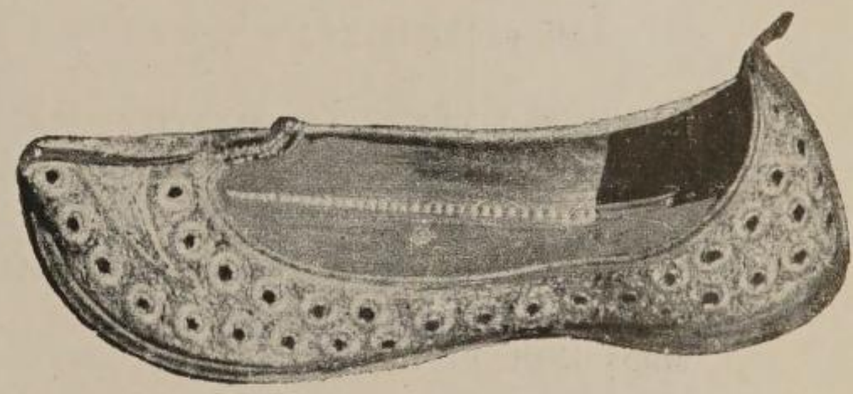
WE have also included some illustrations of footwears, ornaments and hair styles. The utility of these will be apparent to anybody whose interest in Indian art and craft is specialised and keen.

48. Jute cord shoe, Kangra Hills.

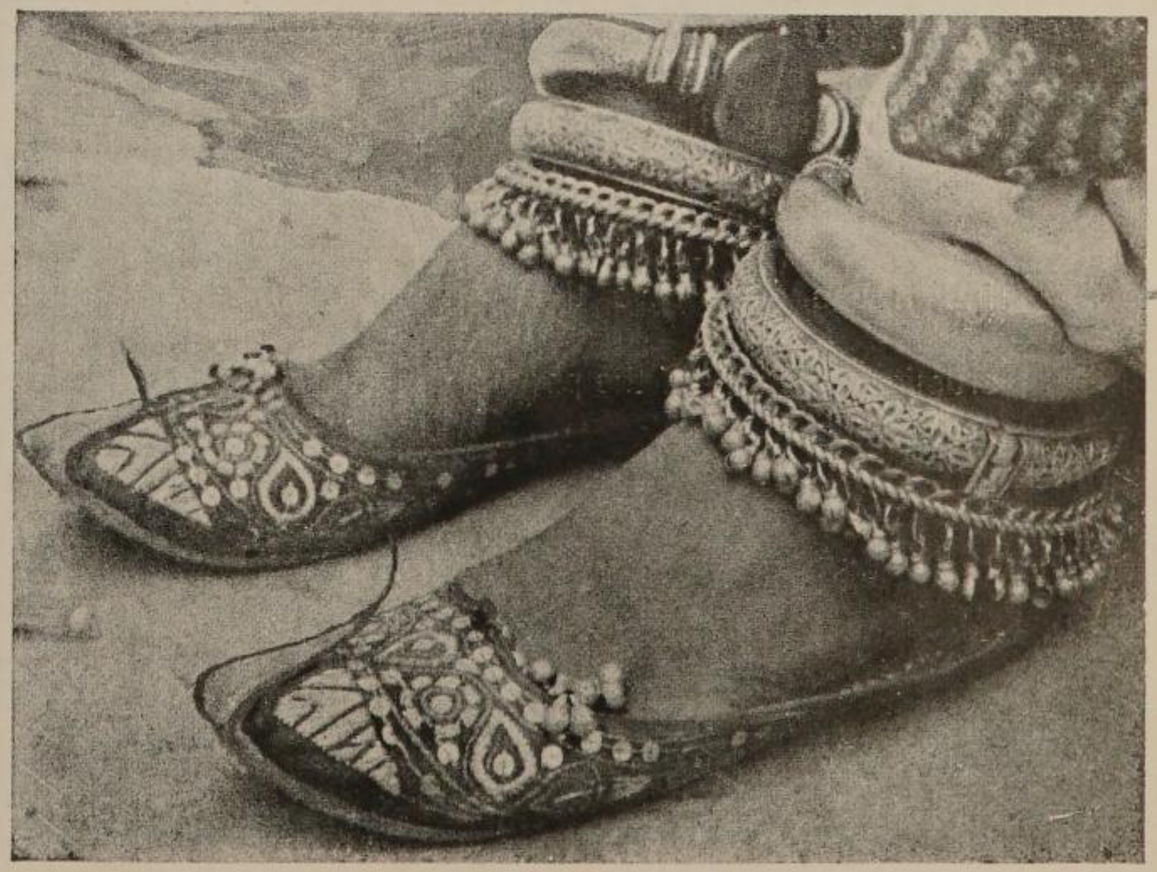


49-50. Shoes from Rajasthan.

51. Shoe from Madhya Pradesh.



52. Embroidered mirror set shoe, Gujarat.

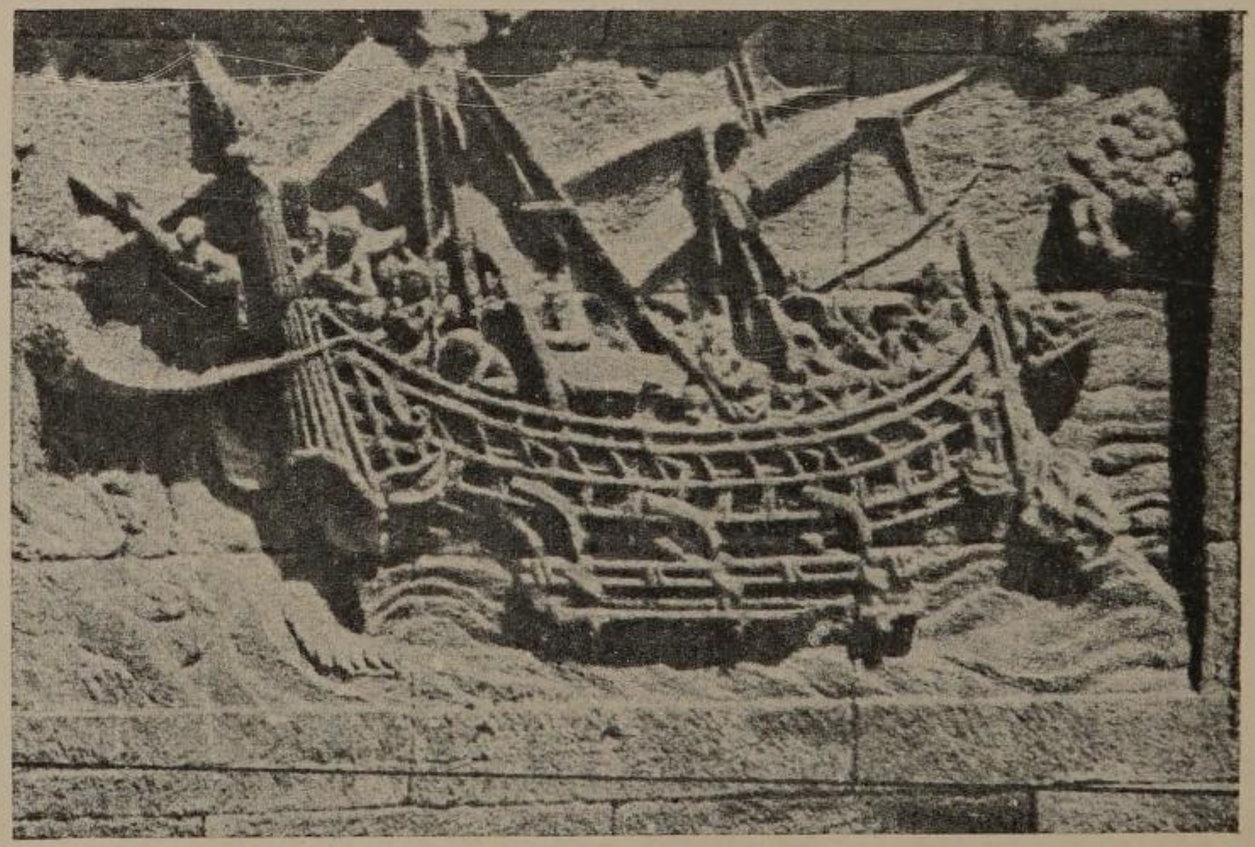


53. Embroidered shoes, Rajasthan.

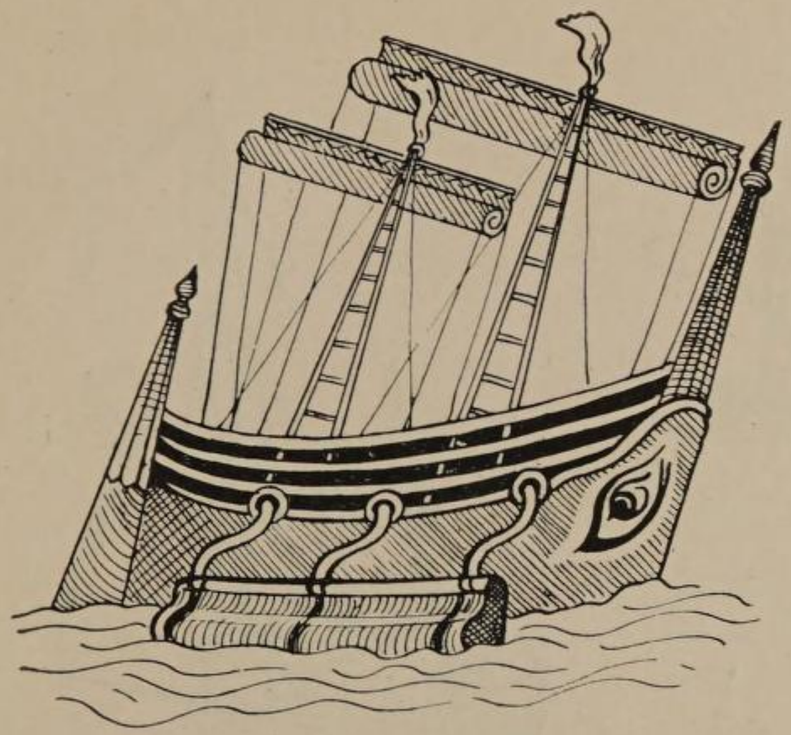
BOATS

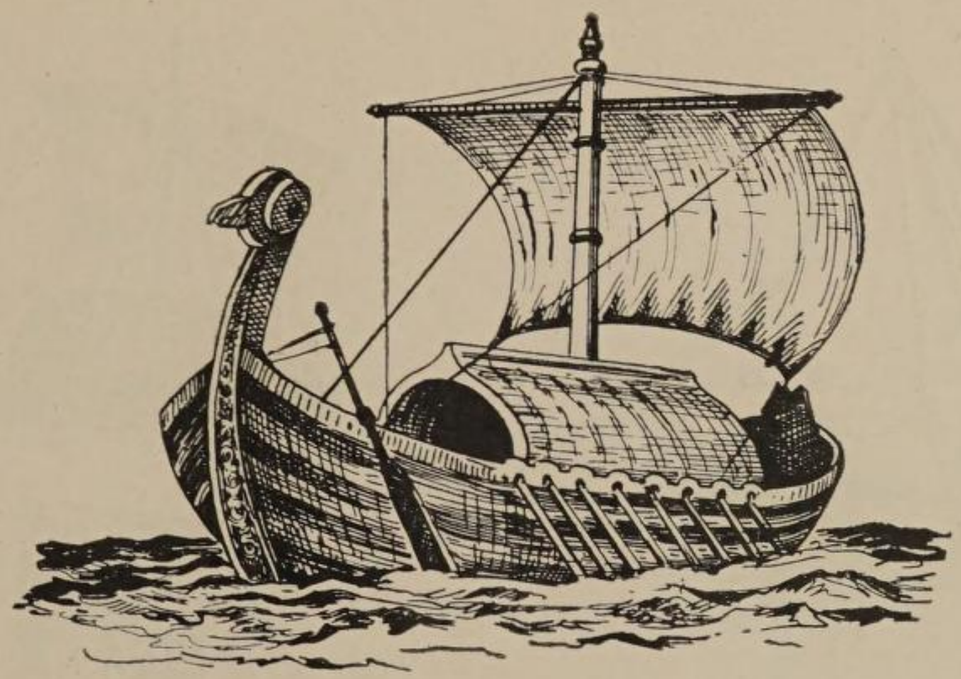
THE evolution of the country craft to a full-fledged sails-ship is an exciting study.

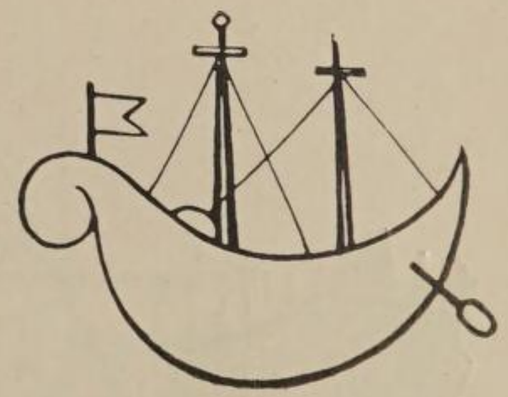
The old designers and producers of ships kept in their minds the traditional excellence of designs. All the shapes were first planned and worked out in the best sense of artistic heritage. The innumerable excellent designs that we come across in Indian sea craft owe their quality to the artistic sensibility of the people.

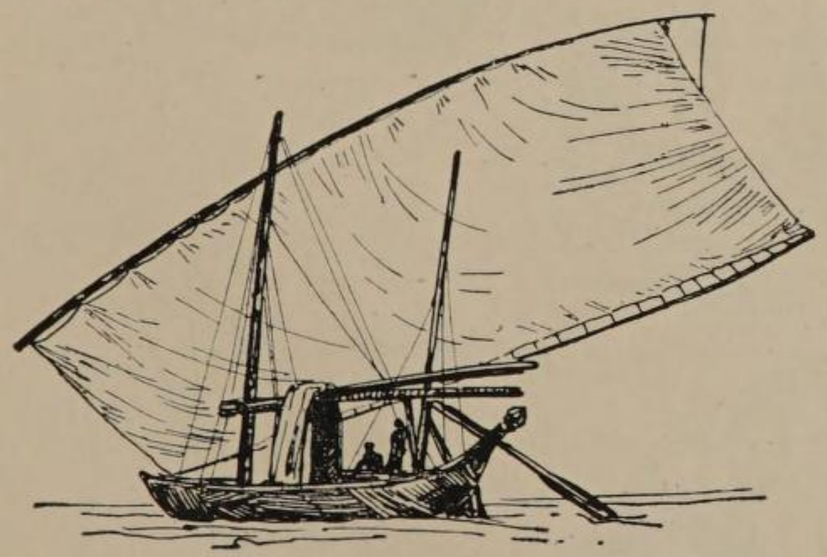


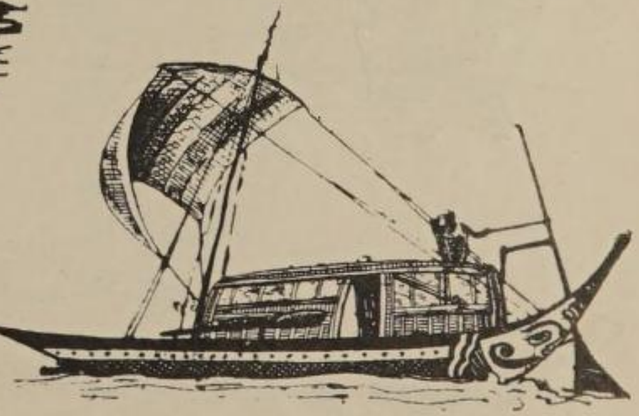
54. Stone carved image of a ship, Borobudur.

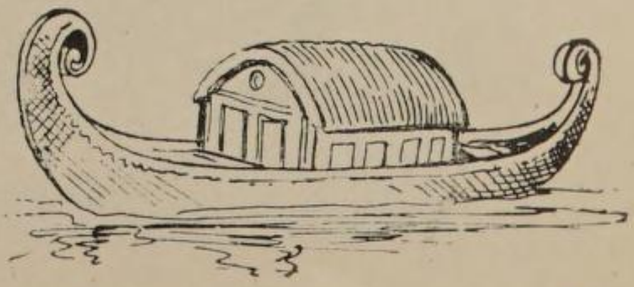


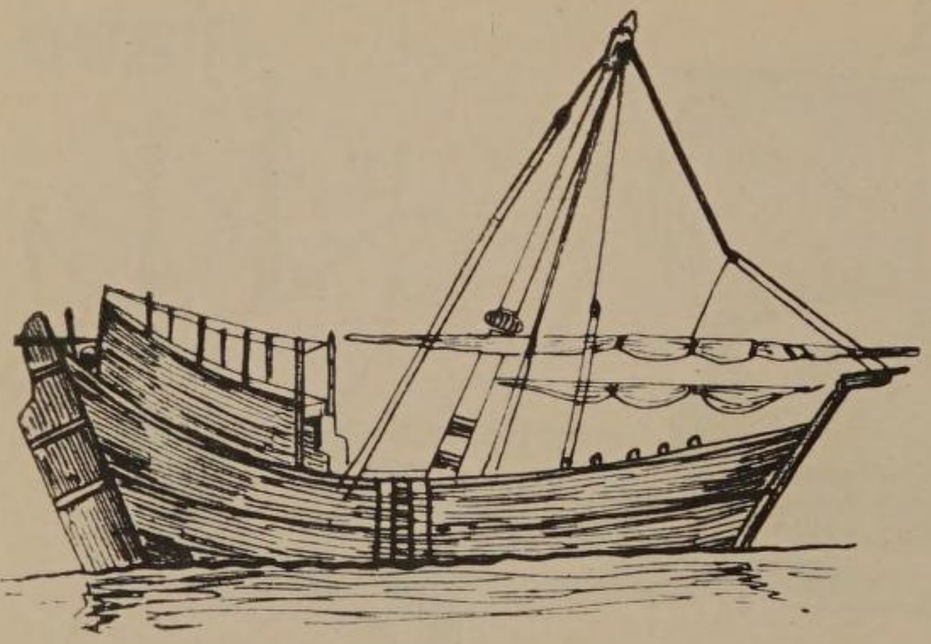


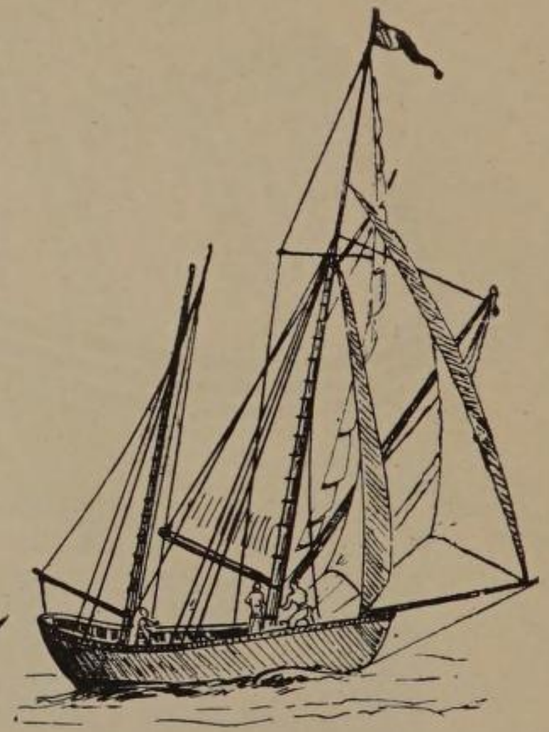


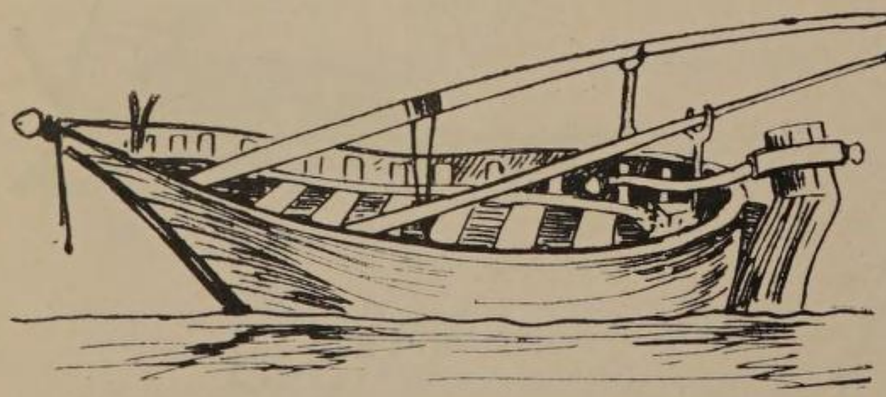


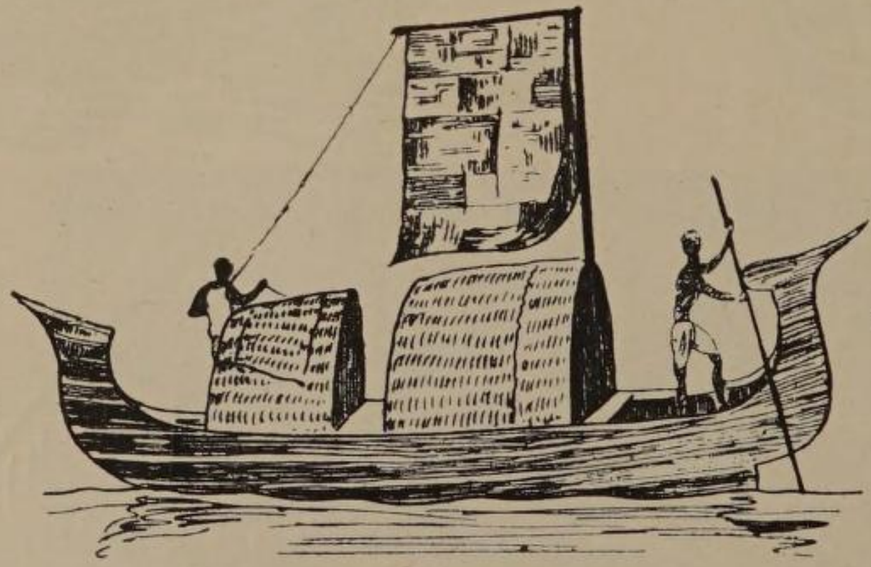


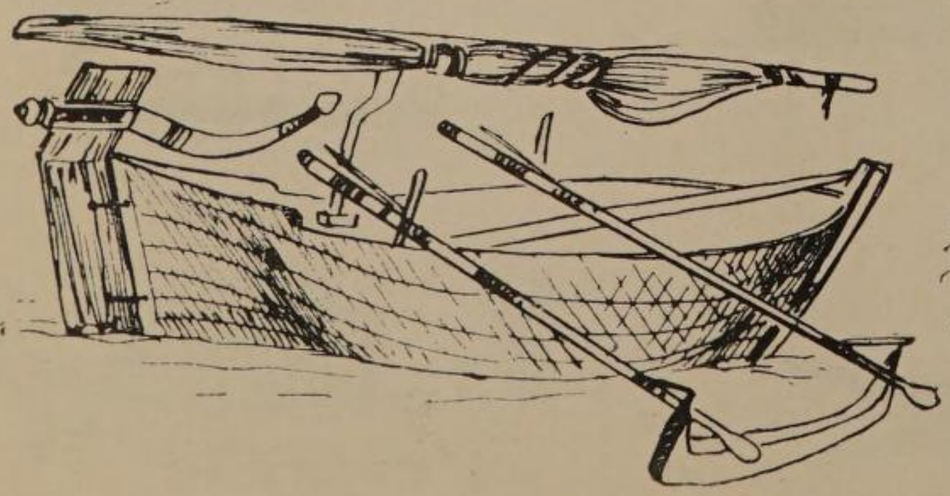


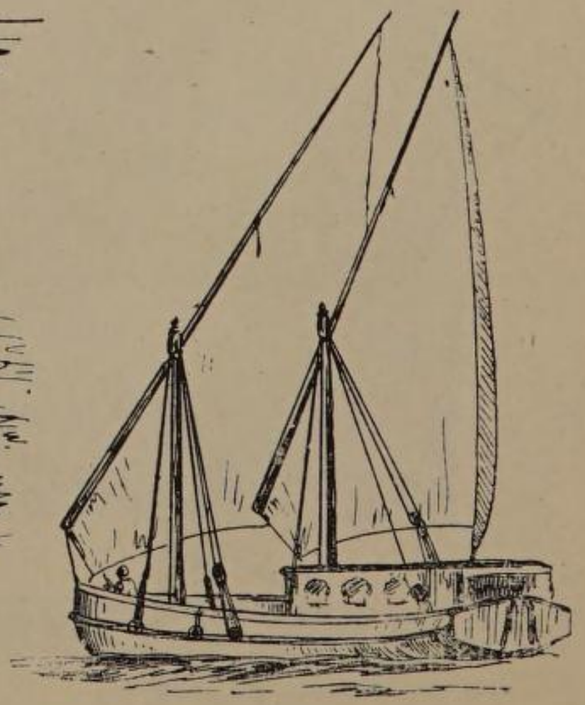


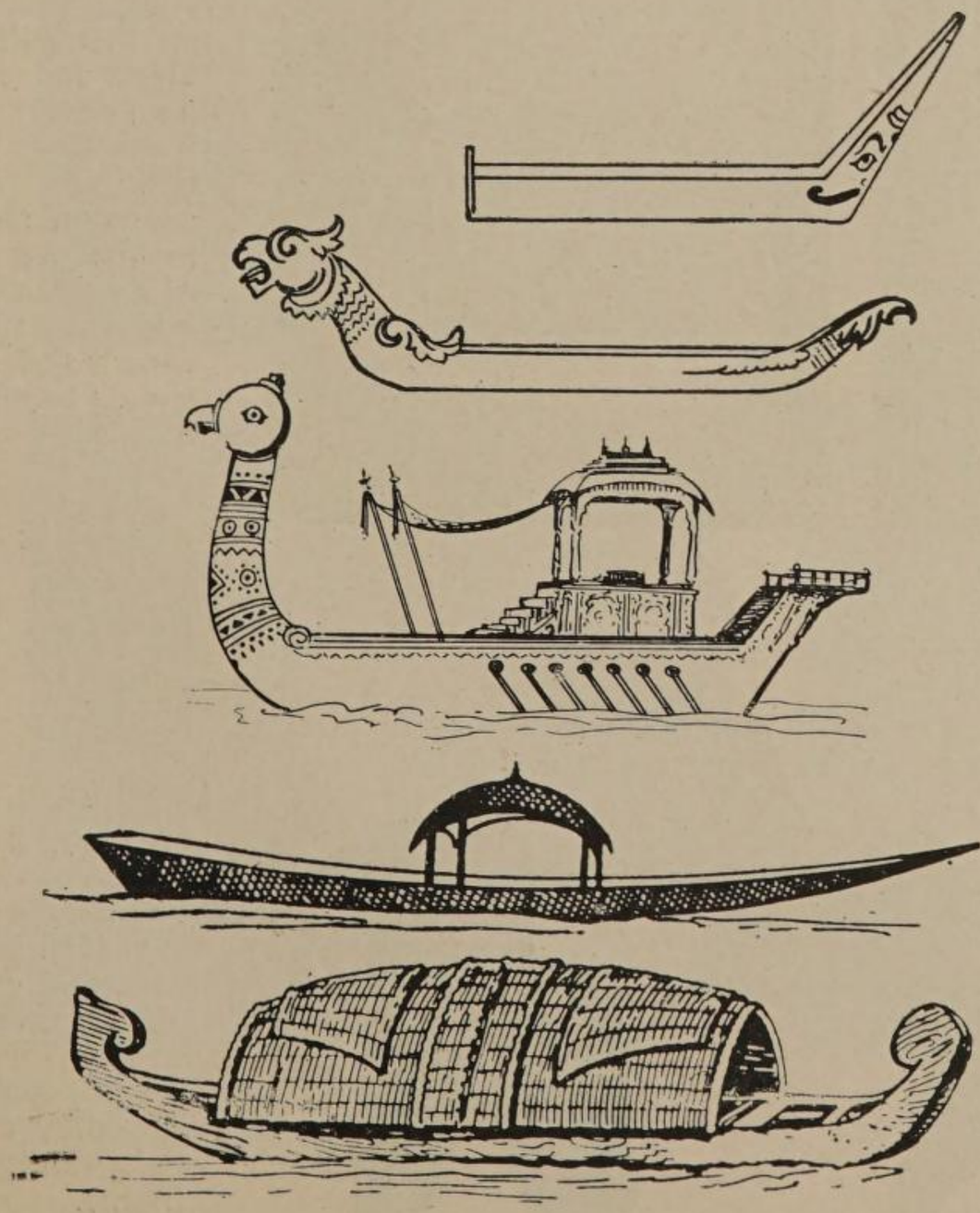


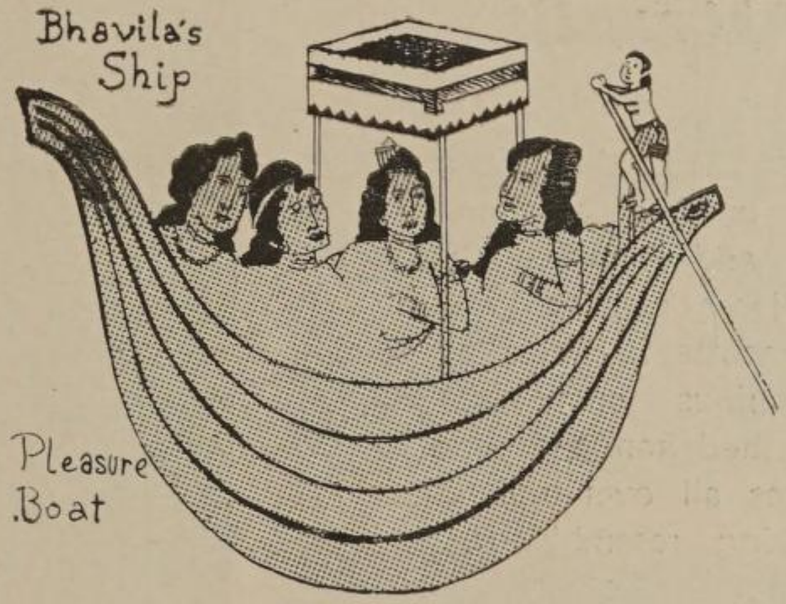


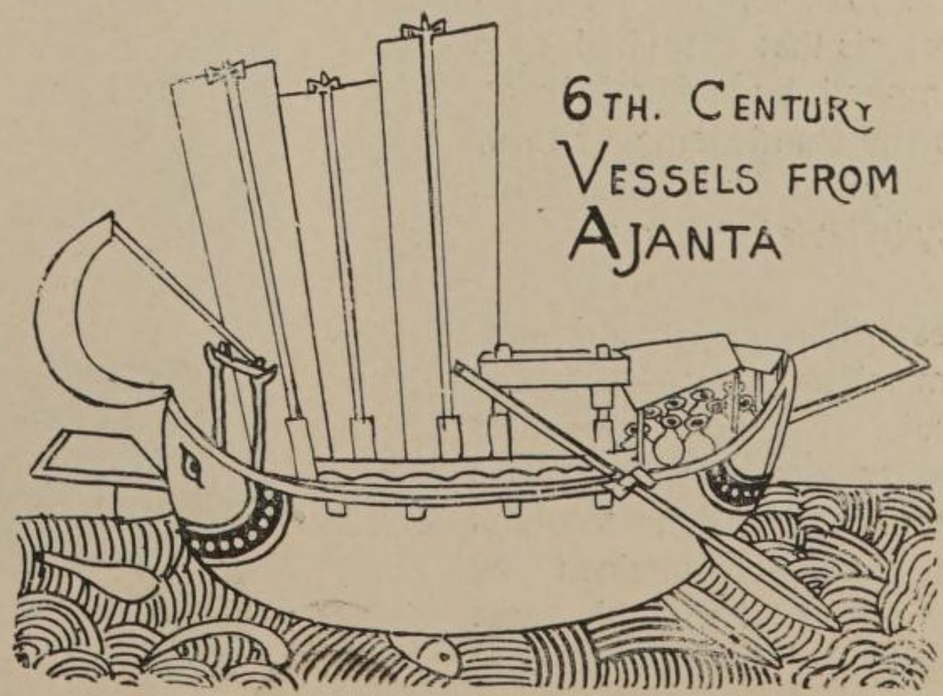









Bhavila's
Ship
Pleasure
Boat


6TH. CENTURY
VESSELS FROM
AJANTA

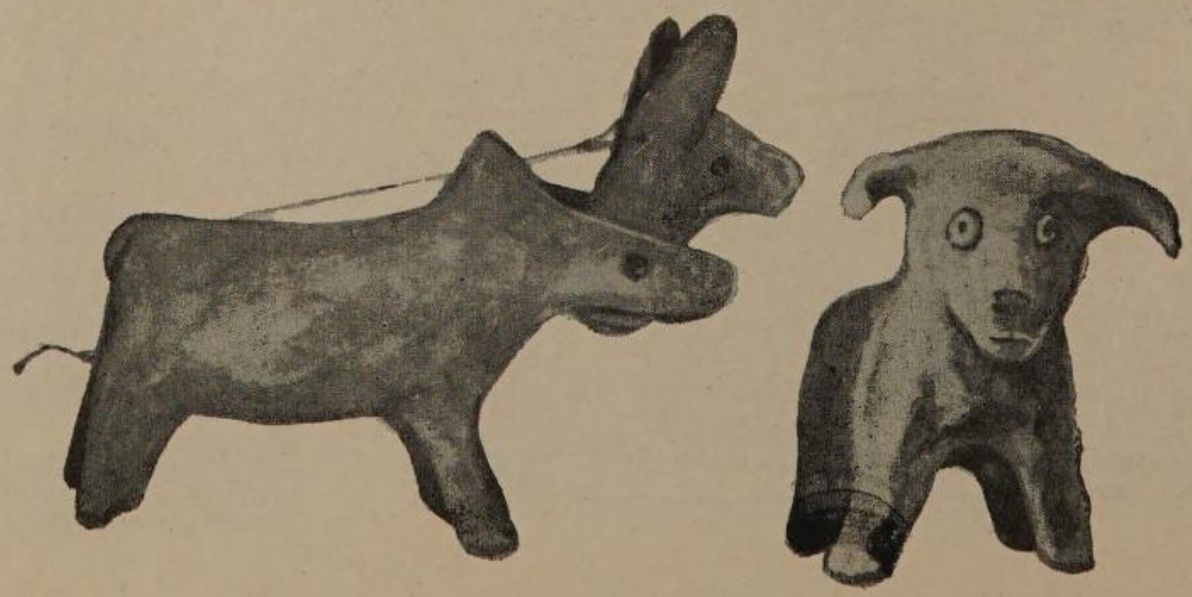
Earthenware

Traditional Pottery and Metal Utensils

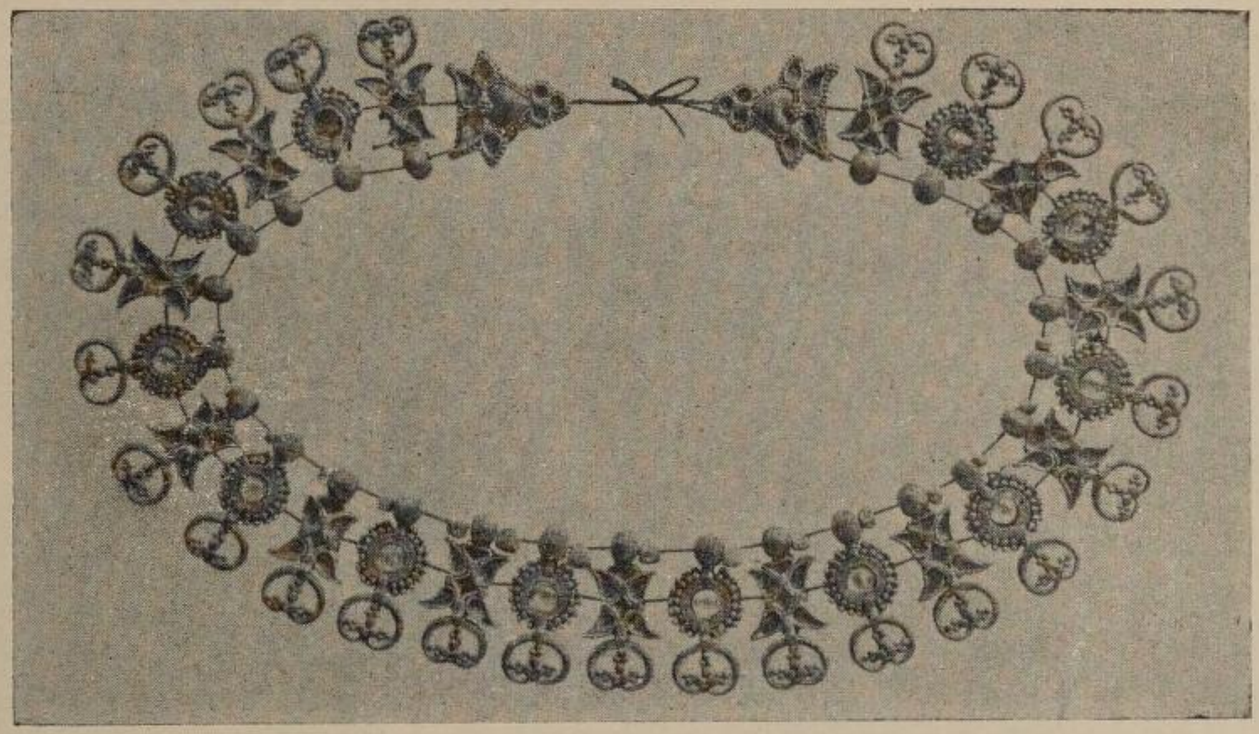
CLAY was one of the principal media used by the artisans of Mohenjodaro and Harappa (3500 B.C.). The large number of earthenware, terracotta figurines, toys, vessels of various shapes and designs unearthed from the various Harappan sites all over India that bear a striking resemblance to objects found in other Asian countries and have been termed specimens of neolithic stage of civilisation. A careful study of designs reveals that they had been mainly inspired by natural forms, and are by and large fertility emblems that find expression repeatedly in later Indian art.

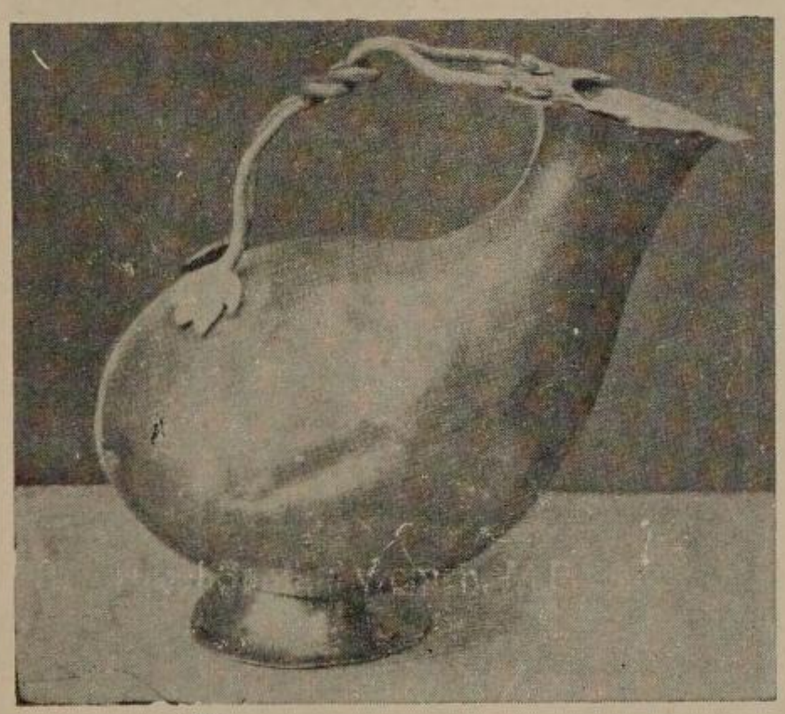
The earliest specimens of artefacts in metal have been excavated from Taxila. The gold and silver bracelets, necklaces and utensils dug up from here testify to the high technical perfection attained by Indian craftsmen from this area (see page 133).

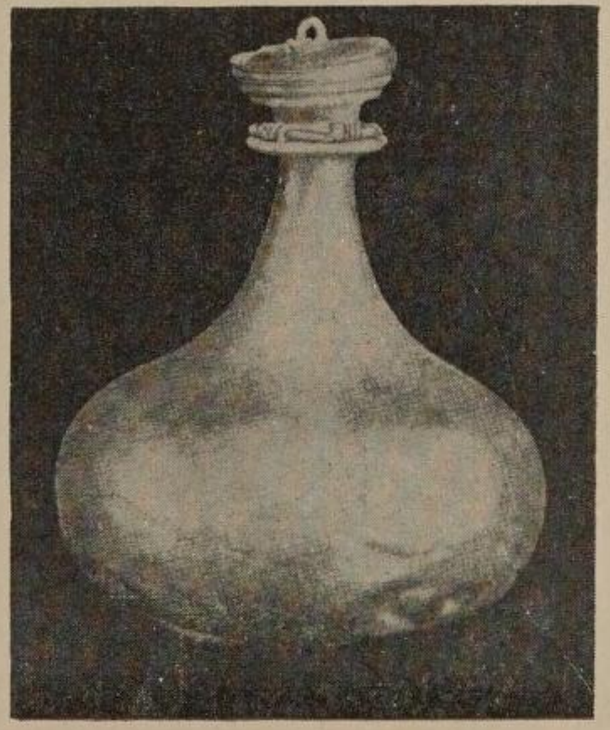
55-56.
Specimens of clay pottery from the Harappan sites are often of fine quality and mostly wheel-turned. Their decoration is normally in black and ranges from plain horizontal lines through a variety of more pictorial motifs. The group of peacocks in addition to the various leaf motifs should be noticed.

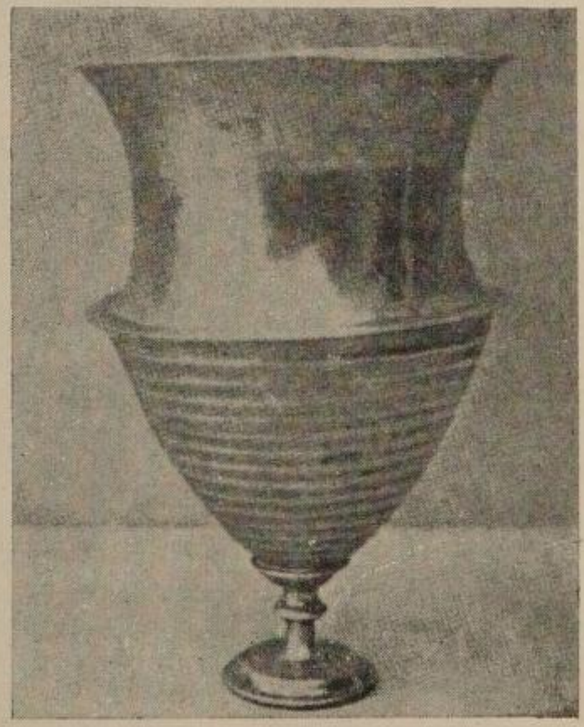


57-58.
Clay toys from the Indus Valley : among the many toy animals with which the children played were a donkey whose head could be moved by a string (left) and a bull (right).









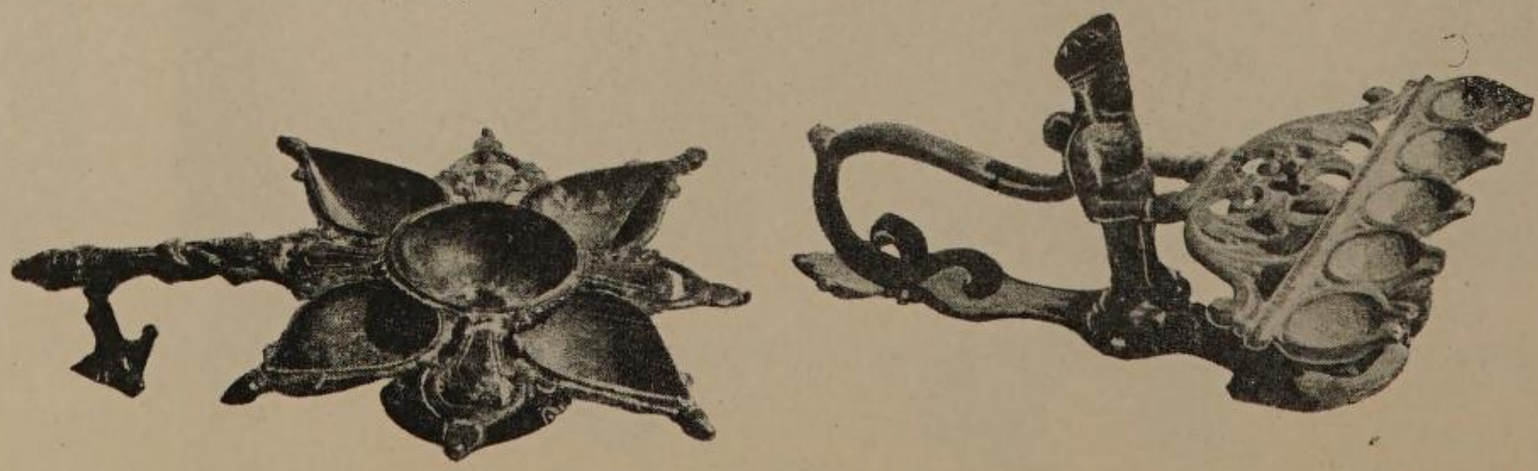
59-63. Taxila Jewellery, Bracelets and Gold Necklace, Silver utensils, 3rd Century A.D.

LAMPS

SINCE the dawn of civilisation, a fascinatingly rich variety of traditional lamps is being produced in our country. Indian craftsman invented the first earthen lamp, and in the course of years, a wealth of symbolism clustered around it. The lamp symbolises light, life and knowledge. It is used not only on the festival of lights, Diwali, but associated with every ritual and every auspicious occasion.

64. Incense burner.

65. Dipa-Lakshmi.



66-67. Traditional temple lamps.

Tribal Lamp
(Madhya Pradesh)
Tibetan
Madhya Pradesh
Earthen Lamp
Tribal
Punjab
Rajasthan
Gujarat
Andhra
Bengal
Tanjore

INDIAN COSTUMES

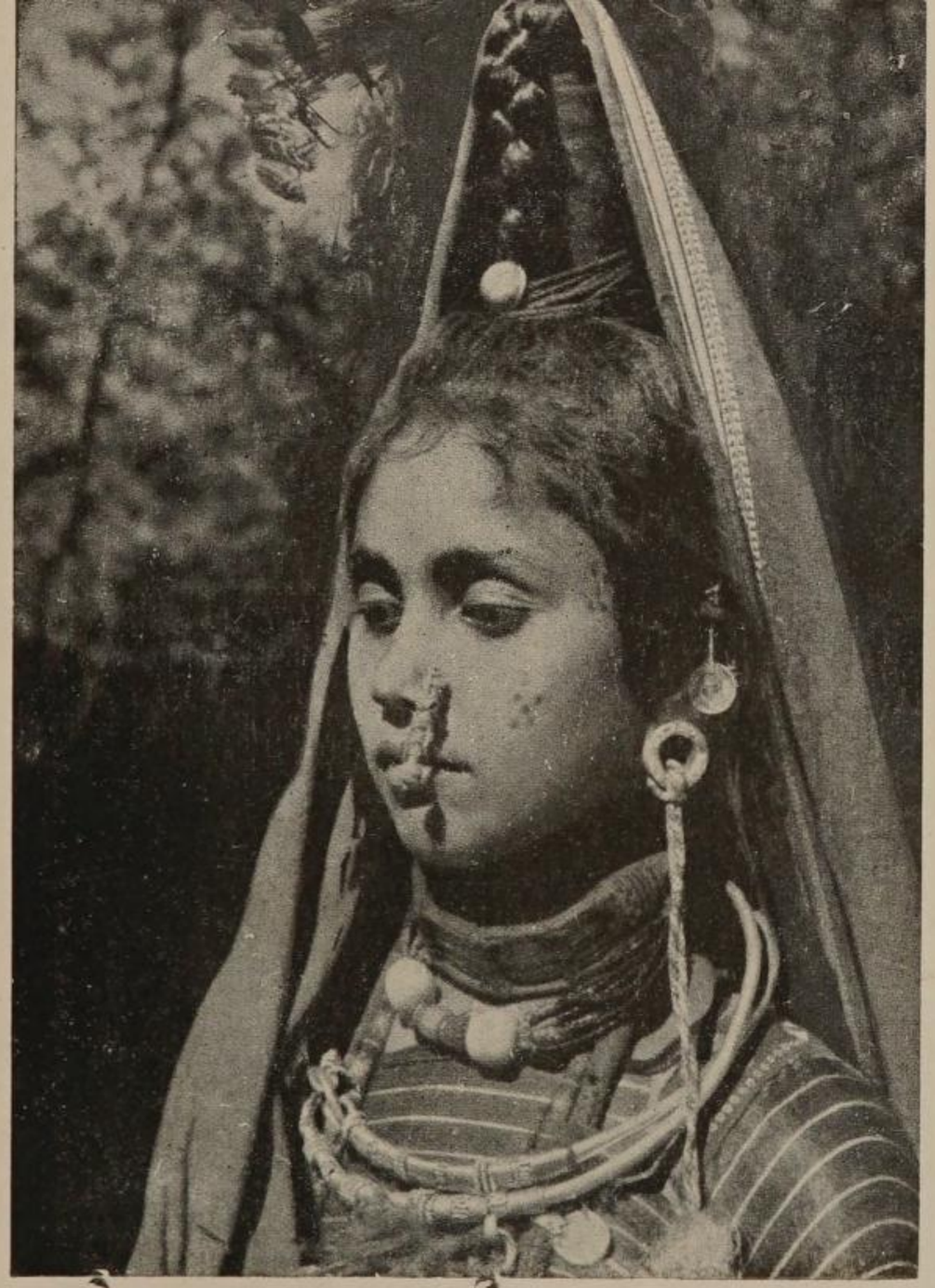
AT the end of this book we have included some examples of Indian costumes.

Almost every tourist who has had an opportunity of even casually visiting India has paid glowing tributes to the colourful costumes of our countryside.

The Rajputana villagefolk have, in the course of several centuries evolved a picturesque apparel. A lower garment having richly printed designs, a body which has very daring shapes and designs, and a covering (dupatta or odhani). All these have beautiful shapes and colours. In contrast we have in Malabar women going about only in one saree which too is all white. All these local variations accentuate the variegated quality of our dress. South Indian sarees with their rich red, yellow or blue have been very popular in districts like Madura, Bangalore and Madras. The famous dress of the Khasi tribes of Manipur, Assam and Orissa are too well known to need elaboration. Whether on the hills or on the plains, we come across a living sense of colour in the costumes of our people.

The headgear itself can be a subject of fascinating interest.

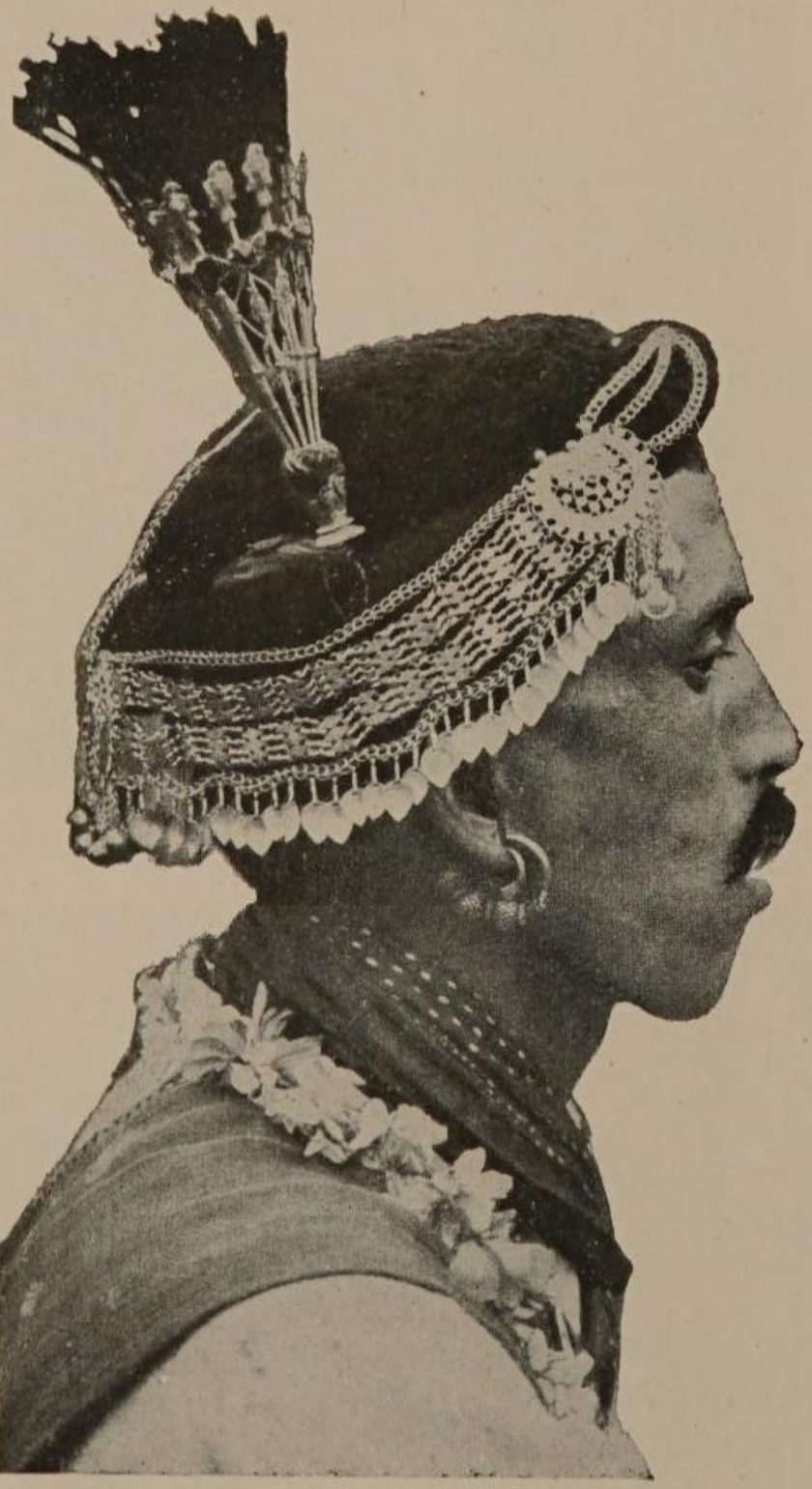
Unfortunately our rich heritage has been fast disappearing and almost a uniform style of dress is being evolved under the pressure of several factors, economic as well as sociological. The large scale use of uniform factory produced cloth and the impact of a foreign culture have much to contribute to the fast disappearance of our rich local heritage.



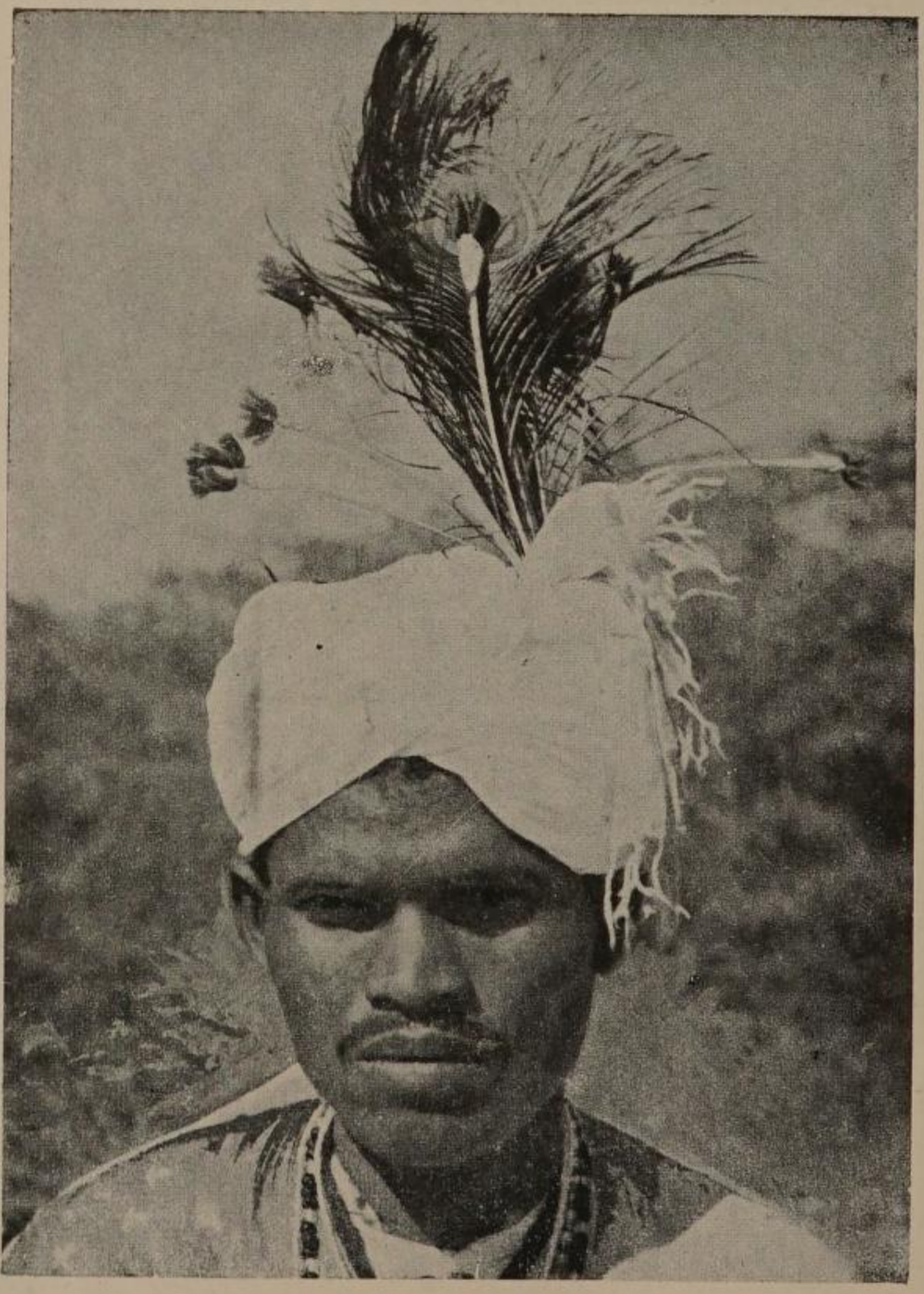
68. Tribal Santhal woman, M.P.

69. Rajasthan woman.

70. Assamese woman.



71. Man from Kulu.



72. Tribal Santhal man, M.P.

MOHANJO-DARO

2nd. Cen. B.C.

2nd. Cen. B.C.

1st. Cen. A.D.

5th Cen A.D.

Chandragupta Maurya

Kanishka

Profile of Kanishka

a turban 1st century B.C.

King Samudragupta

A nobleman

A nobleman
sporting a turban 1st century B.C.

A warrior
2nd century B.C.

A soldier

Ashoka

Buddhist Ashoka

Kushan

A Shaka nobleman
wearing a tall felt cap

ANCIENT INDIAN COIFFURES

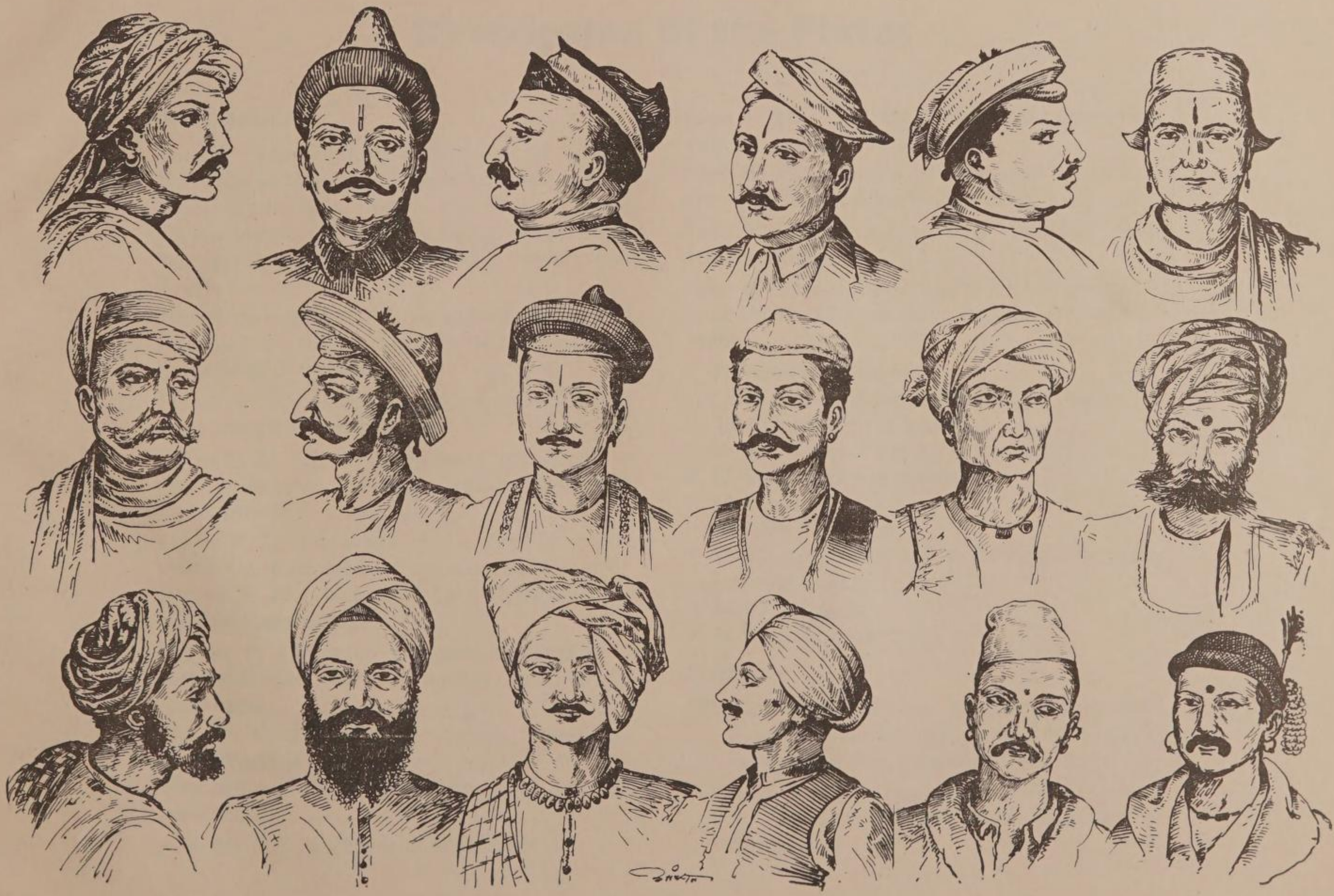
South India 1st century A.D.

1st century B.C. Begram

Ajanta
5th century

1st century A.D.

1st century A.D.



Description of the Plates

Frontispiece

Diverse traditional designs (left to right) Krishna, Subhadra and Balarama, Orissa, conch and ganjifa card, South India, Krishna and Radha, Gujarat, paisley motif, toy horse, Haryana, floral design, Ajanta painted clay pitcher, animal motifs from Ajanta frescoes.

Figures on Page 18-19. The alphabet, varnamala, inscribed on the shat-chakras in the subtle and gross body of the man.

Fig. on P. 20. Bijakshara corresponding to the five elements (panchabhuta).

Fig. on P. 21. The human body constituted of the five elements and their correspondence with the varnamala.

Fig. on P. 22. Varnamala in the form of a tree shows the relationship of one word with another.

Fig. on P. 23. Hindi varnamala (alphabet) and the zodiac signs (rashis).

Fig. on P. 24 Nagari alphabet inscribed on a tortoise-shaped (Kurma) yantra sacred to the Vaishnavas.

Fig. on P. 25. Ancient Scripts. Specimens of pictographs. Hieroglyphic symbols or script inscribed on the Mohenjodaro seals and rock inscription.

Page 26-27. Specimens of ancient scripts.

Page 28-31. Evolution of Devanagri script from Ashokan period to modern times.

Page 32-35 Specimens of Devanagari scripts from different provinces and Muslim calligraphy.

Page 36. The Devanagari script inscribed on a 16th century folio.

Page 39 Gayatri Devi depicted in her diagrammatic form; 19th century, Bikaner. Collection: Author.

P. 41. Sanskrit alphabet.
P. 42-44. Alphabet delineated on graph paper.
P. 49. Combination of letters.
P. 50-56. Alphabet written in free hand.
P. 57-59. Initials and monograms.
P. 60. Insets.
P. 61. Simplified insets.
P. 62-63. Ornamental insets, Dravidian Architecture (South India).
P. 64-67. Emblems.
P. 70 From top to bottom

First row

(1) Tilak mark (Vaishnava symbol for forahead), Sun and Hanuman etc. a symbol of Suryavamshi clan, the ancestors of Shri Rama.

(2) Bow, arrow, flag and crescent etc. an emblem of Chandravamshi race, the ancestors of Pandavas.

(3) Map of India and Swastika flag.

(4) Elephant heads, trident, crescent and sun, symbolic of wealth, protection and glamour.

Second row

(1) Two horses, fort, two swords and a symbol of foot showing strength, victory etc.

(2) A bow, bear, he-goat and a tower symbolising protection and defence.

(3) Sun, pair of fishes and sword symbolic of prosperity, life and strength,

(4) Karmandal (ritual pot) symbolising devotion.

Third row

(1) Moon and two tridents symbolic of strength and peace.

(2) Balance scale, bull head, lotus. Om and Swastika symbolising justice and peace.

(3) A Jain Symbol.

(4) Swastika shield, two stags and lotus, symbols of peace and progress.

Fourth row

(1) Vaishnava symbol, sword, lotus and a book suggestive of strength, knowledge and victory.

(2) Balance scale and crescent, a famous symbol of justice associated with Jahangir, the Mughal Emperor.

(3) Dome of a mosque, holy Quran and crescent, symbols of Islamic culture.

Page 71

From top to bottom.

First row

(1) Om, Vedic emblem of God

(2) Narasimha Avatara (Hindu mythology)

(3) Parvati and Shivalinga (Hindu mythology).

Second row

(1) Mother Ganges (Mythological).

(2) Nataraja (Shiva dancing) from South India.

(3) Bull from Mohenjodaro seals.

Third row

(1) Mahavir, founder of Jainism.

(2) Satiya (Jain symbol).

(3) Naga (Mythological)

(4) Swastika in typical style as a sign of Bhil tribe (rural).

Fourth row

(1) Crescent and star, sign of Islam.

(2) Mahakali

(3) Satiya in snakes.

(4) Elephant from Ajanta panel.

Page 72 from left to right.

First row

(1) Bull, Ashoka period

(2) Lion, Ashoka period.

(3) Indian Cupid.
(4) Naga (King of snakes)
(5) Symbol of Christianity.
(6) The emblems of Christianity.

Second row

(1) Nandi (Shiva's bull).
(2) Gandharva (Celestial musician).
(3) Ashoka wheel, Indian National Sign.
(4) Nagini
(5) Three different shapes of Cross.

Third row

(1) Gandharva (celestial musicians) below and next Makara (Capricorn)
(2) Lion
(3) Baraq: The mule on which Mohammad ascended heaven.

Page 75 from left to right

First row

(1) Krishna and Radha from Jagan Nath Puri.

Second row

Shrinathji, Nathdwara, Rajasthan.

Ornaments and Decoration.
Page 93

First row

Geometrical forms.
Second & Third row.
Pottery Decoration (Mohenjodaro).

Page 94
Panel from Ajanta.
Page 96
Basic folk symbols.
Page 101
Sanjhi, Saihi, Footprints of God Vishnu.
Page 102
Different decorative symbols
Page 103
Mughal stone-inlay decoration.
Page 104
Jewellery decoration (Mughal type).
Traditional Indian Toys
Page 109
Top row.
Tiger and Elephant (Benaras)
Horse (Punjab)
Deepavali (Gujarat)
Second row
Wooden Dove (Punjab)
Cow and Horse (Benaras)
Rattler (Jhunjhuna) (Punjab)
Puppets (Rajasthan).
Page 110
First row
from left to right
(1) Painted pot from Benaras.
(2) Doll from Tippera Dist.
(3) Doll from Burdwan Dist.
(4) Doll from Rajasthan.
(5) Hanuman from Chittor.
(6) Elephant with a rider, Bihar

Second row

(1) Drum toy, Delhi
(2) Priest from Sri Lanka
(3) Boat, below two heads, putli dance, Rajasthan.
(4) Horse (Tippera Dist.)
(5) Girl with Majira, Chittor.

Page 111

First row

Various types of kites.

Second row

Different varieties of tops (Lattu).
Left to right.
Earthen, wooden, plastic, and wooden.

Third row

Paper chandeliers, decorated lamp shades from Punjab.
Traditional Masks

Page 112

First row

left to right.
(1) North India
(2) Delhi
(3) Punjab
(4) South India

Second row

(1) North India
(2) Punjab
(3) Tibet
(4) Punjab
(5) U.P.

Third row

(1) Punjab
(2) Tibet
(3) North India
(4) Punjab
(5) Malabar
Traditional Playing Cards (Ganjifa)

Page 113

First row

(Jagannath (Orissa); Lord Indra on Elephant.
South India; 18th century; Warrior on a chariot.
South India.

Second row

Sword, Dots, Birds, Elephant-rider Rajasthan.
Page 114

First row

(1) King
(2) Lotus
(3) Queen

Second row

(1) Fishes
(2) Shankh (Conch shells)
(3) Rajput king.
Traditional Musical Instruments

Page 120

The slanting figure in the middle is a big size Horn from Kulu (H.P.).

Figures on the upper side of the slanting figure are horns and bugles used by the Bhils; and on the lower side of the slanting figure are Nafiri, a kind of clarinet and Narasingas, big horns used by Sadhus in Punjab.

Page 121

First row

Left to right

(1) Dholak, a kind of small drum
(2) Mridanga
(3) Mridanga
(4) Dafli.

Second row

Left to right

(1) Nagara, big drum
(2) Nagara, small drum

Page 122

Left to right

(1) Chimata
(2) Gaj or Chhari (Bow)
(3) Rubab
(4) Veena
(5) Saranga used in the villages
(6) Gaj or Chhari (Bow)
(7) Chimata with twelve symbols in the middle.
Saroj Rubab

Page 123

From left to right.

(1) Sarangi (harp with 100 strings)
(2) Pakhawaj
(3) Greek harp.
(4) Arabic harp.
(5) Sitar (South India)
(6) Ektara (Deccan)

Slanting Sitar (North India), below this are Egyptian harp and a bow.

Weapons

Page 125

From left to right.

(1 & 2) Dhanush (Bow)
(3) Sang (lance)
(4) Barchha (Spear)
(5 & 6) Talav
(7) Gada (club)
(8) Khanda (small sword)
(9) Bagdad (dirk)
(10) Khokhari from Nepal
(11) Teg (half sword)
(12) Ring (sword)
(13) Sirohi (sword)
(14) Big Sang (sword)
(15) Ban (arrow)
(16) Shiva's trishul (a three pointed lance)
(17) Trishul (trident)
(18) Patta (sword)
(19) Khanjar (big dagger)
(20) Sirohi (sword)
(21 & 22) Bal Khani (dagger)
(23) Surajmukhi Gada (Sun shaped club)

(24) Takwa (small axe)
(25) Doshal (two pointed lance)
(26) Safarjang (axe)
(27) Shawi (a kind of spear), Assam.
(28) Sang (big lance)
(29) Bow and Arrow
Top : Vajra (a kind of bomb)
Bishwa (a kind of dagger)
Ankush (goad)

Traditional Footwear
Page 126
From top to bottom

First row

(1) Chappal (Nagpur)
(2) Khadaon (wooden)
(3) Ladies shoe, Punjab
(4) Chappal
(5) Shoe, Rajputana

Second row

(1) Shoe, Deccan
(2) Shoe, Uttar Pradesh
(3) Pothohari, Punjab.

Third row

(1) Ladies shoe, U.P.
(2) Ladies shoe, Punjab & U.P.
(3) Modern shoe, Punjab
(4) Mughal time shoe.
(5) Ladies Chappal, Peshawar
(6) Typical Lahore
(7) Pothohari, Punjab

Fourth row

(1 & 2) Ancient style wooden Khadaon.
(3) Shoe, hill side.
(4 & 5) Gujarati and Nagpuri.
(6&7) Bombay and Punjab.

Ancient Boats
Page 129

First row

Top to bottom
(1) Ancient ship
(2) South Indian
(3) Malabar fisher-folk

Second row

(1) Ancient ship
(2) Mashwa
(3) Boat from Kashmir.

Third row

(1) Coin from Andhra, 2nd century
(2) Ancient ship, East Bengal
(3) Bombay
(4) South India

Page 130

First row

(1) Dhingi
(2) Balao
(3) Hodi with outrigger

Second row

(1) Ancient boat, South India

(2) Vallom (Travancore)
(3) Corcle (Jangbhadra River)

Third row

(1 & 2) Boats, Bombay.
Page 131
From top to bottom

(1, 2 & 3) From Lahore Museum
(4) Kashmir
(5) South India.

Traditional Headgears.
Page 142
From top to bottom

First row

(1) King Porus, Punjab.
(2) Unidentified Kashmir, 1st century A.D.
(3) Yaksha's crown, 1st century A.D.
(4&5) Raja Bimbsar
(6&7) Unknown, 2nd century A.D. Taxila.

Second row

(1&2) Unidentified, 2nd century A.D. Taxila.
(3) Prithvi Raj Chauhan.
(4) Rana Sanga
(5) Timur Lang
(6) Babar

Third row

(1) Rana Pratap
(2) Durga Das Rathaur
(3,4 & 5) Unidentified, Rajasthan.

Fourth row

(1) Shivaji
(2) Peshwa
(3) Tanaji (Shivaji's General)
(4) Unknown Rajput
(5) Unknown Mughal
(6) Unknown Maratha

Fifth row

(1) Mughal emperor, Akbar
(2) Jehangir
(3) Shahjehan
(4) Tipu Sultan
(5) Mir Jafar (Bengal).

Sixth row

(1) Guru Gobind Singh
(2) Maharaja Ranjit Singh
(3) Bahadur Shah Zafar, last Mughal emperor.
(4) Last Pahari King (Punjab).

Seventh row

Warriors' Hats.
(1&2) Hindu, made of Brass and cloth
(3) Mohammedan
Page 143
From top to bottom

First row

(1 to 5) Maharashtrian
(6 to 8) Bengali

Second row

(1 to 7) Rajasthani

Third row

(1 to 5)
(1) Sikh turban
(2) Langoor headear (Hanuman's soldier) Punjab
(3) Hindu turban
(4) Kuka turban
(5) Sikh regiment

Fourth row

(1) Patiala
(2) Peshawar
(3 & 4) Amritsari Lala turban
(5) Multan

Fifth row

(1) Kangra Hill
(2 & 3) Kangra Cap
(4) Boat style common cap
(5) Kulah Kashmir
(6) Gaddi cap, Kangra (7 & 8) Kulu cap

Sixth row

Tibet University cap
(2 & 3) Tibet
(4) Merchant cap (Tibet)
(5) Summer cap, Tibet
(6) Peasant cap, Darjeeling.
(7) Garhwal

Facial types and Hair Styles of women from different Indian provinces.
Page 144
From top to bottom

First row

(1) Gwalior
(2 & 3) Nalanda

Second row

(1) Devadasi style
(2) Hoysala fashion, 1100 A.D,
(3) South India

Third row

(1) Gwalior Ancient type
(2) Brahmin type
(3) Hoysala fashion

Fourth row

(1 to 3) Common present style.

Fifth row

(1) Tibetan Royal family
(2) Kashmiri girl with a cap
(3) Modern Punjab.

Sixth row

(1) Kulu, 19th century
(2) Modern Kulu peasant girl
(3) Manali Girl with a silver cap.

Page 145
From top to bottom

First row

(1) Maharashtrian
(2) Reddi women, Godavari
(3) Santhal girl

Second row

(1) Lambari Deccan
(2) Banjari Burhanpur Dist.

Third row

(1) Punjab hill bride
(2) Ootacamund, Toda tribe.
(3) Bhil.

Fourth row

(1) Punjab
(2) Delhi village type
(3) Bihar

Fifth row

(1) Kulu girl
(2) Kashmir; peasant girl
(3) Bhil

Sixth rew

(1) Darjeeling
(2) Assam
(3) Rupalong tribe (Hindustan Tibet Road)

Facial types of men from different Indian provinces:
Page 146
From top to bottom

First row

(1) Deccan Brahmin.
(2) Bengali
(3) Uttar Pradesh

Second row

(1) Madras
(2) N.W. Frontier Hindu
(3) Manali (H.P.)

Third row

(1) Sindhi, 19th century
(2) Unknown
(3) Tibetan priest.

Fourth row

(1) Vairagi (Sadhu tribe)
(2) Jangam (followers of Shiva) Punjab
(3) Tibetan royal family

Fifth row

(1) Gujarat (Kathiawar)
(2) Sindhi
(3) Tibetan Merchant.

Sixth row

(1) A man belonging to Reddi caste, godavari (South India)
(2) Priest (Punjab)
(3) Tibetan royal family

Page 147

First row

(1) Jat, Rohtak (Haryana)
(2) Deccan
(3) Jat, Punjab.

Second row

(1) Unknown
(2) Maharashtrian Brahmin
(3) Sikh, Punjab

Third row

(1) Merchant, Bombay
(2) Maharashtrian
(3) Punjabi

Fourth row

(1) Madrasi
(2) Lucknow (UP)
(3) Punjabi Lala

Fifth row

(1) Seth
(2) Peasant from Delhi
(3) Gaddi, Kangra hills

Sixth row

(1) Panda, Mathura (UP)
(2) Rajput Peasant
(3) Kulu Hillman

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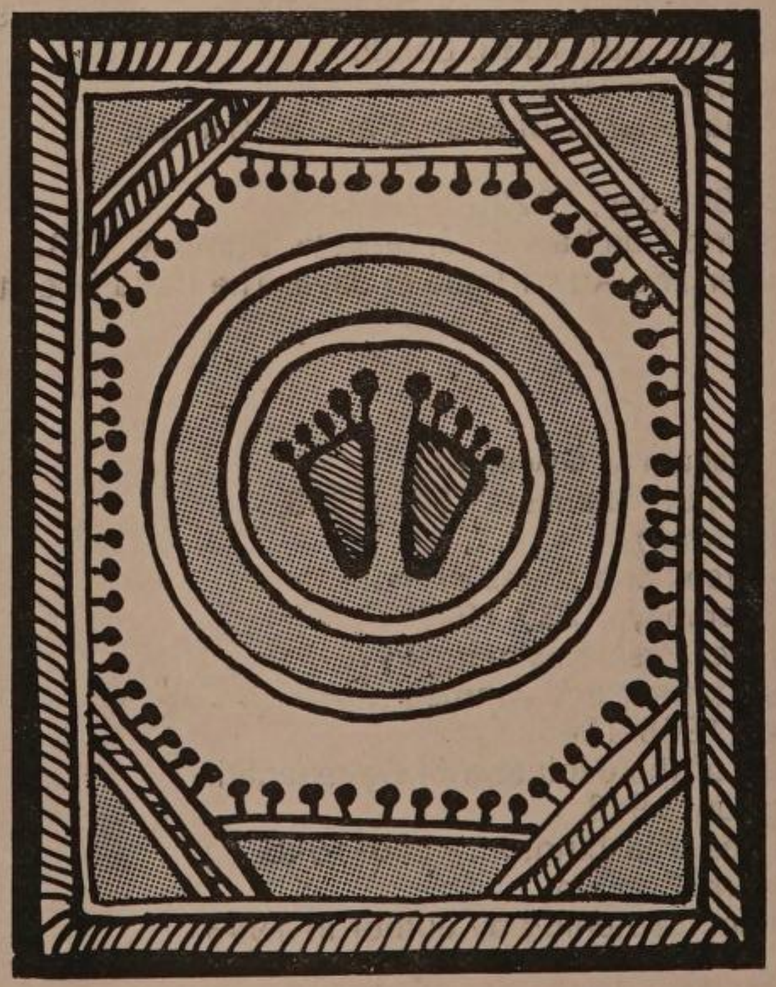
Major effort to collect the material for the book is due to author's personal observation and vast vocabulary of his environments. Indigenous thought and love towards the country's rich cultural heritage persuaded him to collect the material which was lying scattered around him. The idea to compile this volume was conceived by the author in 1940 and the dream came true in 1952 when the first edition was published. During the country's partition he made the drawings, running in thousands, at Palampur (Distt. Kangra), Himachal Pradesh.



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